

kurt kranz
bauhaus
and today

CIRCULATION EXHIBITION BY
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Kurt Kranz became a part of the Bauhaus Dessau ambience in 1930 as a student at the age of 20. He had already, in 1927, produced a group of abstract drawings meant to be read as a progressive sequence and ultimately transformed into an abstract film. Kranz was encouraged in this direction by his teachers at the Bauhaus, especially by Kandinsky, and, although the film itself was never made until the occasion of this exhibition, for thirty years he has continued to explore the possibilities of serial composition.

Through many difficult years, when the artist was part of the modern movement proscribed in Germany and then literally an expatriate, he has continued to work towards a full realization of the possibilities inherent in change and progression. Many of the more recent works, in fact, invite the participation of the viewer in rearranging the formal and coloristic elements. While the path has not been a direct one from his early work of 1927 – there have been interesting excursions into such fields as photo-montage, for instance – Kranz has maintained an important position within the forefront of those artists who seek to satisfy our yearning for sublimity of abstract form.

John David Farmer
The Art Institute of Chicago

kurt kranz bauhaus and today

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Theodore Heinrich
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Stephen Reichard
George Rickey
Eduard Sekler

1973

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1974

High Museum of Art
Atlanta, Georgia

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Cambridge, Massachusetts

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Logan, Kansas

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Ft. Wayne, Indiana

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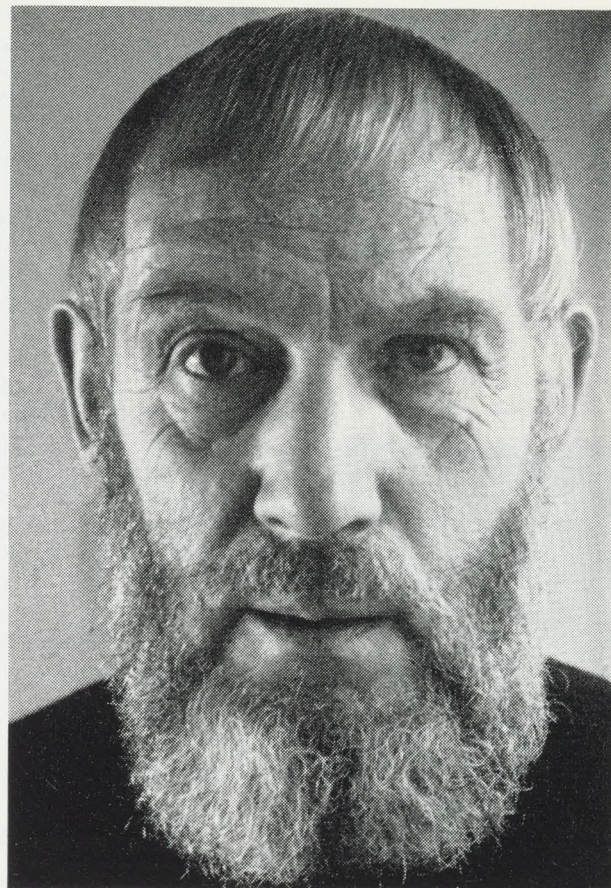
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Kurt Kranz 1931 at the Bauhaus Dessau
His studies included courses by the Bauhaus masters Albers, Klee and Kandinsky. They gave him the basic principles found in his works today.



Kurt Kranz 1972, professor emeritus Academy of Fine Arts Hamburg, in his course for design and print making has continued the ideas set down in Albers' basic design course.

Notes: Beyond Bauhaus and Today
Stephen Reichard

Kurt Kranz' career exemplifies Walter Gropius' belief in the need for the cross-penetration of art and everyday life. Kranz was represented in three chapters of the 1968 Bauhaus catalogue, applied art (advertising), art theory (teaching methods) and free art (painting). He was an influential figure in advertising art between 1933 and 1939, where he headed Herbert Bayer's Dorland Studio in Berlin. His work, documented in *Die Gebrauchsgraphik*, included cover pieces for *die neue linie* and *Bagel*. In teaching circles Kranz is known in Europe, Japan, Canada and the United States. He has further developed the basic design of Josef Albers, especially in kinetics, virtual volumes and color praxis.

Parallel to these two activities Kranz has steadily developed his philosophies in painting. The exhibition, Kurt Kranz, Bauhaus and Today deals with this perhaps least known facet of his career. It shows the periods of his earliest artistic impulses (1927-32), and its growth seen in recent pieces (1965 on).

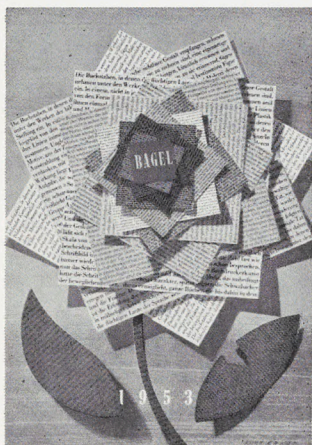
There are two marked characteristics in Kranz' work: first, the richness of the painterly, which shows itself in color and variation; and second, a constructivistic tendency. The continuous interplay of these two principles in

Kranz' work can be seen in the entire oeuvre of his painting. Both ideas can be found in Kranz' 1927-32 pre-Dessau and Bauhaus years. The earliest work is a form sequence, "Twenty Pictures From the Development of a Composition", 1927. It shows already a painterly perfection, though Kranz was only 17 years old, four years away from entering the Bauhaus. The constructivistic element in this 1927 form sequence is marked in the time structure. Part of Kranz' constructivism is first introduced in the geometrical space illusion in the photo montages, 1929-1932. These works, early form sequences and photo montages, form the first part of this exhibition.

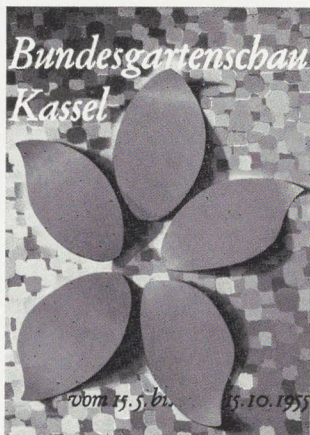
The same characteristics are to be found in his oeuvres not included in this exposition, those from 1938 through 1964. Kranz' form sequences took on story-telling qualities in his 1938 to 1949 series, "Harlekin and Bandolina". From 1946 Kranz began to concentrate on color, first experimenting in cubistic still lifes. It is during this time he developed the color praxis he teaches today. In 1957 Kranz moved from a broken to a closed grid. He worked with field structures into which he set motifs with three or more numbered elements in a numbered grid. These pure constructions maintained the same painterly quality marking



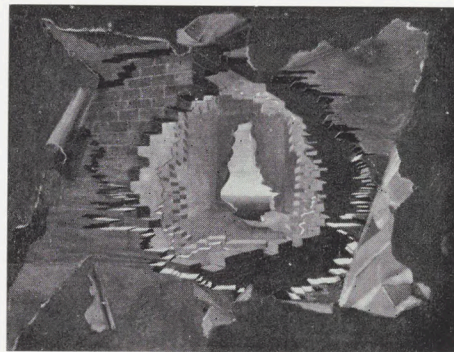
1937, cover piece for *die neue linie*



1953, calendar for *Bagel*



1955, poster for National Garden Show



1936, "Longing Breaks the Walls"

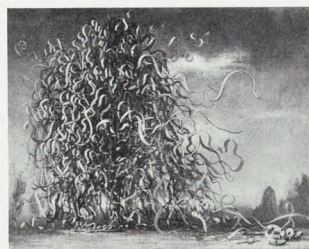
all his work. The form clusters which Kranz devised within the closed grid served as elements for a combinatoric system. This led to paintings with sliding panels, Kranz' way of opening up the static grid.

The second and larger part of this exhibition dates from the death of his wife, Ruth, in 1966. Paintings with sliding panels led Kranz to work in folding objects, where he makes the grid three dimensional. With his folding objects Kranz turns to the viewer, who, according to his emotions, determines within given limits the painterly and structural qualities himself. While the folding pieces are strict constructivistic objects, his assemblages of today are meant to be read in combinatoric ways, again

according to the viewer's psyche. The key to all of Kranz' work, lies in the readability of the form sequence.

None of Kranz' work between 1933-1964 illustrated below are included in this exhibition. Much effort has been involved in gathering together the two periods shown.

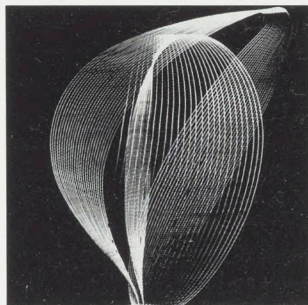
This project would not have been realized without the receptiveness and financial support of the Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D. C., and the Goethe House New York. Deepest thanks are also extended to the German Embassy, Washington, D.C., as well as those individuals and museums in Canada, Germany and the United States who have given generous and much appreciated cooperation.



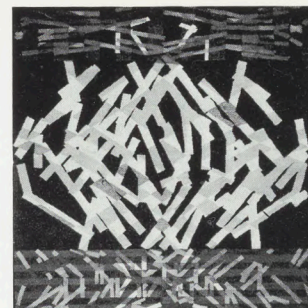
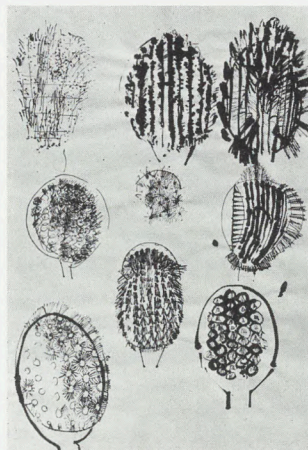
1945, "The Ribbon Tree"
Oil on wood



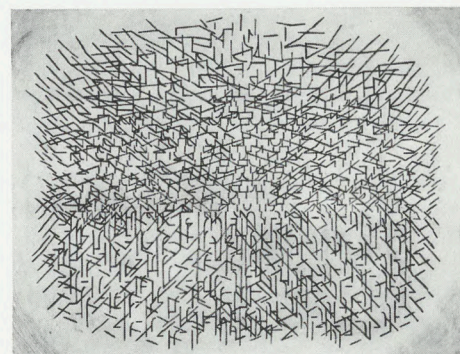
1946, "The Dance", Oil on wood
Suite, Bandolina and the Harlequin



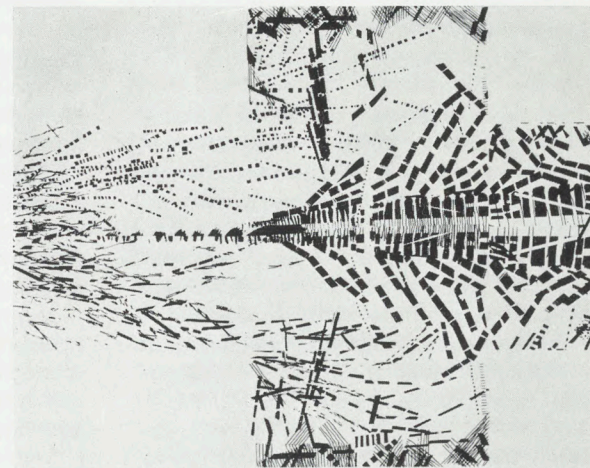
1950, student works from Kranz' preliminary
course at the Hamburg Academy of Arts



1958, "Black Ground"
Suite, Chromatic Tapestries



1959, "Landscape", Oil on canvas



1960, "Enfolding", First folding object, serigraph

Kranz in America

In the United States, as in Germany, knowledge of Kranz' pioneering work in form sequences has been largely restricted to University circles. His visits to Tulane (1957–58), University of California, Santa Barbara (1965) and Harvard (1967–68) are described in the following essays by the then heads of the art departments, George Rickey, Alfred Moir and Eduard Sekler, respectively. They are included along with Max Bense's text to introduce to the public Kurt Kranz as painter.

Tulane, 1957–1958 George Rickey

I have known Kurt Kranz for sixteen years, since the time he opened my exhibition of sculpture at the Amerika Haus in Hamburg. He was then teaching at the Hochschule, which I visited. I was struck by the perception, wisdom, and resourcefulness he showed in his classes and also by the combination of strictness and generosity he offered his students. He was liberal on form and strict on quality. So I invited him to teach for a year in the U. S. and thus began a long and valued friendship.

Now Kranz has withdrawn from teaching and, like two other German painters long known for their imaginative, profound, and influential

pedagogy, Josef Albers and Hans Hoffmann, he has been able to give himself unrestrictedly to painting and to thinking about painting. Like them he has shown the vigor of a new youth, his painting has bloomed and, in so-called retirement, he lives a full and industrious life. Like them he has followed a continuous line of thought, always deeper. Like them he has used the time which formerly went to his students, to reflect on new possibilities in painting, and especially on what are the possibilities for him.

Kranz has a talent for contemplation and a great store of experience. While prolific as a painter, he has continued to read widely, not only about art, but also in philosophy and the history of ideas. He has not only the erudition his education gave him but also the fruits of continuing study by an enquiring mind of all the art with which he comes into contact. He has the roundness of knowledge and the sharpness of definition which good students force on a good teacher. He knows the past; he is immersed in the present. With these resources to draw on, he has much in common with the Renaissance artist who not only witnessed the discovery and enlargement of the natural world around him, but also drew on an inheritance from Greek and Roman culture and on the political, humanistic, and technical inventions of his time.

Kranz has matured simultaneously with and is aware of the development of so-called Modern Art, from Cubism to now. He was born at the time of the first fully Cubist paintings. He was an art student at the time that those revolutionary visual ideas were being assimilated into the European tradition – in Paris by Léger and Ozenfant in the Académie Moderne, and by Andre Lhote in his school; in Munich by Hans Hoffmann; and at the Bauhaus in Weimar and Dessau by Klee, Kandinsky, Feininger and later Albers. These were second generation modern artists, but first generation teachers of Modern Art.

The perspective of time alters the topography of the historical landscape. In the Twenties

and Thirties, Abstract Art and Surrealism were the obverse and reverse of the same "modern" coin. Kranz was exposed to both. He has subsequently both observed and participated in these movements. He has witnessed the evolving processes of 20th century art, the separation of one -ism from another, the discarding of ideologies worn thin, the rejection of newly identified heresies, the questioning of new orthodoxies, and the confirmation of still newer – absorbing, examining, digesting, reflecting, adapting what could serve him. What might have appeared, while he was still teaching, to be eclecticism, revealed itself as an independent personal style when he gave himself over wholly to painting.

In a serious artist, all that has gone before contributes to the mature style, with nothing wasted. Sometimes, without the late works, the first efforts can seem to have been inconclusive. In his testing of various aspects of 20th century painting, Kranz found something substantial to say with surrealism, something with collage, something with sequential transformations, something with found objects, something with cubist dismemberment and re-assembly. These often took the form of sequences which had to be read, often from left to right and from top to bottom, in conformity with our Greco-Roman writing convention. This linear idiom eventually finds its proper dimension, not in space, but in time, as film.

Though highly inventive and accomplished, these various linear statements seem to me preparation for the space dimension most proper to Kranz. This is the single though complex image in his recent water-colors, which is to be apprehended not in sequence from left to right, but from front to back or through the picture plane, in arpeggios of sensitive, declaratory colours. These windows, overlappings, and interlaces, bypass all suggestions of sequential narrative. They are revelations, each one arousing a fresh awareness in the spectator, not by any literary association nor by sensual impact, but rather by heightening his sensibility to richly orchestrated colour.

Santa Barbara, 1965–1966
Alfred Moir

nosed brain tumor which would be fatal eleven months later, and was clearly in a decline. She had lost all of her English, and he most of his, during the years intervening since his guest professorship in New Orleans in 1957. And in retrospect I suspect the brilliance of our late summer must have exacerbated Kurt's sense of disorientation, while the pace of our too-rapidly expanding university must have seemed undirected and relentless to him. The mechanism of buying an automobile, finding an acceptable apartment, having the gas and water and electricity turned on, almost defeated him, despite the help of our willing office staff. And his first meetings with our students were not happy, for bright and eager as they are, most of them were as callow and as naive about art, and as defensive about their naivete, as any provincials anywhere. They couldn't understand what he said, and weren't at all sure that they wanted to anyhow; and he couldn't understand how they could be so ignorant, sullen, and resistant.

But not for nothing has Kranz achieved his reputation as a great teacher. And I guess that as he set our students their introductory problems, he also set himself a problem – of how to get through to them and to reach them profoundly. So during the weeks required for him to refurbish his English, he “spoke” to them less with words than through the language of color, line, shape and texture that he has spent his life perfecting; and gradually they began to see, to hear, and even to follow him. Simultaneously he worked out a *modus vivendi* in the typically southern Californian apartment overlooking the beauties of the Santa Barbara harbor where he had settled Ruth and himself. And there he began to make as well as to teach art, and to establish himself in the art circles of the region.

So by the end of the autumn, that miracle which administrators pursue (usually by inaction) and undeservedly often achieve, took place; and I realized that calm had succeeded the clamor of the beginning of the semester, that Kurt was resolving his own difficulties, and that the students were beginning to work

rather than only to complain. I took leave for eight months abroad, thinking that if Kurt's visit was not the triumph I had hoped, neither was it the loss it might have been; and that if he might not think very well of us, at least our students would have had contact with someone from a larger world than theirs, and would have been exposed to a sophistication that was conceivably within the reach if beyond the grasp of their experience.

By the time I returned to Santa Barbara, Kranz had left; but his presence was still felt, as it continues to be seven years later, both in the University and beyond. For his visit did, in fact, end as a triumph. From our students (and incidentally from a number of my colleagues, both the juniors and his peers) he elicited a response unequalled by that of any other visiting professor of art during the past decade.

Not only did his questioning, unpedantic teaching provide an invigorating alternative to the almost ritualistic indoctrination of students practiced by a few of our instructors; but also his demonstration of the possibilities of consciously making art well, of recognizing it as well-made, and of explaining how in terms not of arbitrary, literary or mystical doctrines but of its own physical qualities, was reassuring to the gently permissive majority of my colleagues. Beyond the University, Kurt's impact was largely through the one-man exhibitions of his work arranged by Tom Leavitt at the Santa Barbara Museum of Art and by Herbert Palmer at his Los Angeles gallery; the response by connoisseurs and discriminating collectors was very substantial.

Kranz must look back on his visit to Santa Barbara with at best mixed feelings. It began badly and was haunted by personal sorrow and tragedy. But he can not fail to have a sense of accomplishment or to recognize that he made a success of a potential failure. For us he was a model guest, settling in sufficiently to be accepted but never ceasing to be notable, giving more than we asked or had reason to expect, and leaving much of great and lasting value.

Kurt Kranz' arrival in Santa Barbara during the autumn of 1965 was inauspicious. His wife Ruth was already suffering from the undiag-

Harvard, 1967-1968

Eduard F. Sekler

Kurt Kranz was known at the Carpenter Center for the Visual Arts long before he arrived in person. His book "Variationen ueber ein geometrisches Thema" had been included in one of the Center's exhibitions and his second work "Art, the Revealing Experience" had found interested readers. He seemed ideally suited when the need arose for a visiting professor who in fall term 1967 could take over what then was one of the most important introductory courses in the program of visual studies at Harvard: "Design in the Visual Environment". It dealt with a critical appraisal of the visual environment and of visual communication at work in it, and with the development of students' understanding of the creative process in our time.

While this was a course addressed to a large audience, Kranz also gave instruction to a selected group of more advanced students who even in the comparatively short span of one term through their teacher got profoundly and happily involved with problems of form and colour; some of them Kranz managed to stimulate to remarkable feats of creativity.

Kranz influenced his students and others who came in contact with him as much through his exuberant personality and example as through formal teaching. If students at times might have trouble to follow some of his

unusual formulations in lectures, there surely was nobody who failed to understand the personal message which came across from his way of life, from that intensive creative activity which patently formed the core of his daily routine.

Immediately after he had moved into his room on the ground floor of the Carpenter Center, he arranged it so that it clearly became a studio rather than the office it had been before, and in this room he could be found at work at almost all hours of the day and late into the night. More than once he would simply prepare a small snack for himself in the tiny kitchenette of the Center rather than leave for a more time-consuming meal outside.

If Kurt Kranz in his studio, wearing a spattered smock and quietly at work on a new series of combinations and permutations of form, is one memory that stands out in retrospect, the other is Kranz as an enormously engaging human being. He proved to be a marvelous story-teller whose reminiscences and observations were fascinating evidence of a rich, strongly profiled life. His comments on topical matters combined a realistic grasp of the ways of the world with a redeeming sense of their irrelevance. One hardly ever left him without feeling enriched, frequently also cheered up by his genuine sense of humour.

A small exhibition which it was possible to organize at short notice in a local gallery proved a great success and together with a splendid public lecture he gave contributed to the fact that the influence of his presence made itself felt beyond the immediate sphere of the Carpenter Center. But it was here, of course, where he was missed most strongly after his stay had come to an end. The room which he had made into his little world for a few months felt curiously empty for quite a while after he had gone and it was always a pleasure to see him again, either personally during a visit, or indirectly through a work which he sent for an exhibition.

Sign-Images by Kurt Kranz
Max Bense

genealogy especially of painting and of sculpture can be spoken of.

With this, the idea has been aired that not the presentation of given objects by copying, but the more or less free, and yet due to exterior, environmental pressures which necessitated the constitution of signs for those objects had been the basic intention of what today is known as archaic artistic production. Now neither the principal nor the genealogical aspect of semiotics or aesthetics can be followed here but it is important for me to say that especially the semiotic motivation can take archaic and modern art production into a discussible connection.

specific aspects in Kurt Kranz's work open to a semiotical analysis

In any case, for me Kurt Kranz seems to be the fine artist to emerge from the Bauhaus, who most strongly and clearly expresses the asserted basic semiotic motivation of painting.

Whoever knows his work will comprehend when I talk about his sign-images (Zeichenbilder) an expression which is more distinct and precise than the words "signs at play" (Zeichenspiele) that I used in an earlier essay.

What he calls assemblages, with drawing or painting, form-sequences, folding objects, collages, photomontages, with drawing or aquarelle, genealogies, colour film, planes or variations, they are all composed, using sets sometimes even classes of varied or non-varied single signs of abstract, concrete or even objective shapes.

Into these mostly open sets of single signs are then introduced linear-ornamental ("Four Four Time") or flattish-figurative ("Ruth") systematic relations, so that even semantically distinct supersigns or sign hierarchies are made recognisable.

artistic world relations
the process of creating, teaching and learning

The semiotical relationship to the world that unfolds in his work leaves the objects behind, even though it's certain that the signs are motivated by objects, by the world Kurt Kranz lives in.

When, however, the objective environment as a discrete world of signs in a consciousness is caught up as in a coarser or finer net of relations and the recognisability of entities presupposes the formability of a sign, the existence of the experiential world also includes the producability of a designating consciousness.

In doing so one ought to differentiate, as one generally does in semiotics, between the icon (copying the object), the index (indicating the object) and the symbol (freely naming the object).

One would have to, interpreting the consciousness as factual "behaviour" in relation to the environment, finally talk about the (iconical) adaption, the (indexical) approach and of the (symbolical) selection, and thus have even semiotically characterized the different relationships to the world of an archaic consciousness.

(Because the "icon" transmits the environment by adapting, the "index", as a path transmits a place by approaching and the "symbol" the beloved object selectively by naming).

In every process of experience and formation of knowledge, in every teaching or learning process, as everyone knows, transmission by adaption, by approaching, as also by selection plays a part, and one should not overlook that the work of Kurt Kranz is not only "art" but also "teaching".

Art has to do with creation and teaching with communication; thus the work by Kurt Kranz must be seen in a double manner but be understood as one unit with a mutual foundation.

theoretical introduction

Within the theory of artistic objects as they were fixed in the abstract information-aesthetics, the development from the numerical to the semiotical conception and presentation of aesthetical modes has taken place.

This resulted in the possibility to formulate new ideas about the origin, respectively the archaic motivation, of fine arts.

The dominant concept of purely object oriented interest in artistic work intending the mere increase of being in the world and its objects, could be favourably corrected into a (non-ontological respectively non-existence-thematical) conception in which a semiotical

a semiotic classification of the production of aesthetic modes in Kurt Kranz's work

Here are all, devoid of any direct benefit, exclusively embedded in creativity and mathematics, figurative (iconical), configurative (indexical) and free (symbolical) forms of production of aesthetic modes, as they substantiate artistic objects from the beginning, to be found and concerned with the semiotic classification.

iconic sign-processes

The form-varying (form-dividing and form-combining) folding objects are only understandable iconically; they are the dividing and combining sequences of continual adaption, not of repetition, thus being a constant putting together, superisation of icon and co-icon, a new type of "infinite inter-relation" between colour and form, icon and co-icon as shown by the "Ars combinatoriae".

indexical sign-processes

The "Genealogies" of the 1960s and 1970s, the "Picture Stories", the "Vibration Story", the "animation-board for a film" entitled "The Arrow" from the year 1931 on the other hand demonstrate clearly the indexical sign process of approaching, bearing all recognizable markings of incidence, collineation and concurrence of a projective geometry as the mathematician would say.

The pen and ink drawing on Japan paper "Power Points" from 1954 is almost an ensemble of projective or indexical themes of configuration, whose almost expressive, locally or dis-locally intended orientation even here, as already on previous very dissolved "Photomontages", reminds one of the directional tendencies in the paintings of the Lescaux caves.

symbolic sign-processes

Finally selections, in the sense of a symbolical semiosis, which introduces the elementary signs as more or less abstracted icons or eidolae of things, as colour figures or geometrically concrete entities, as if taken from a large repertoire, naturally intersperse all the work of this painter.

With regard to this, brilliant examples were executed in 1970 with "From One to the Other", "From Inside to Outside", and even "Up and Down".

Here I will break off the insights into the semiosis, into the sign processes of an important artist, so as not to become addicted to the theorists tendency of wanting to prove his theory even in detail.

None the less even this would be legitimate with masters of the Bauhaus, whose work, as said, is always at the same time both art and teaching.

Annotations

A "semiotical relationship to the world" is based on the conception that signs transmit information between the world and a consciousness. Kurt Kranz's image world mirrors his physical, material world. "The objective environment" is selected by a consciousness "as a discrete world of signs". This process forms the presupposition for the perception of existent entities by constituting signs. This relation between world and consciousness is the basis for a theory of signs.

Charles S. Peirce (the American mathematician and philosopher, 1839–1914) elaborated such a theory, which he called "semiotics". Several types of signs are determined in

semiotics. In this context signs are only differentiated on account of their relation to the designated object:

icon, which coincides with the object that is to be represented in at least one characteristic (eg. the pictures of a catalogue reproduce the originals iconically; the grids (as in "Folding Objects") are also iconic as they can be projected on each other);

index, which points out the object and is causally connected with it (eg. a name, a symptom, a signpost, or an arrow);

symbol, any sign that represents the object freely (eg. the signs on the squares of "Genealogies II").

The same classifications can be applied to sign-processes (semiosis), which are ways of combining (superizing) single signs to super-signs. This is exemplified in "Genealogies II", where we can find all three types of sign-processes:

iconically, where colours and/or forms of single signs integrate into a new, larger unit by adapting;

indexically, where continual sequences determine the position of each individual sign, just as a projection would determine their size.

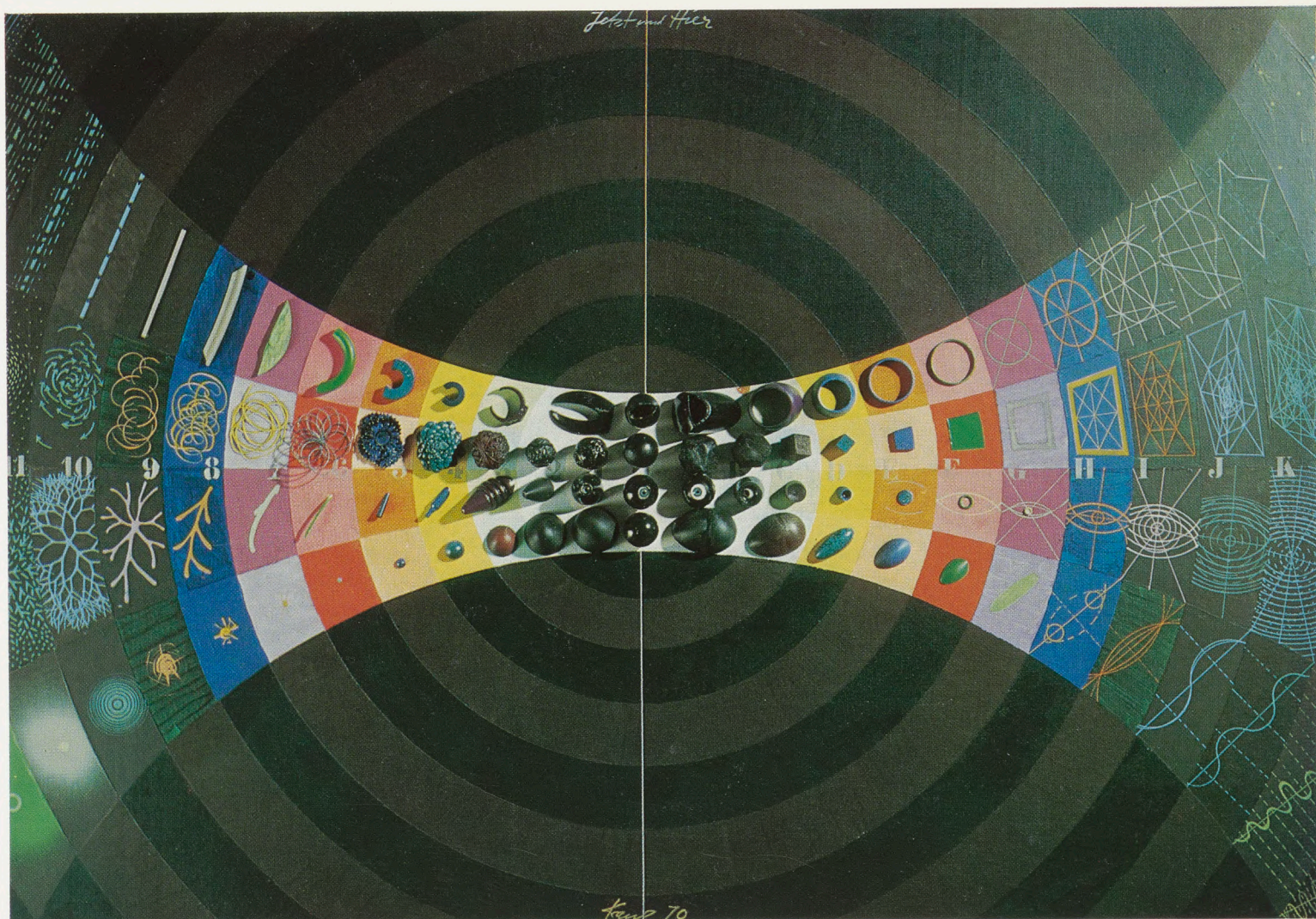
Indexical sign-systems have indicative character, thus evoke directions by approaching;

symbolically, where signs are chosen from the artist's repertoire by selecting, and then placed on the system of squares.

Typical for Kurt Kranz's work is the indexicality, which occurs a sequence. One sign seems to have emerged from the other, thus determining its specific place.

A new way of using signs in a symbolising process can be found in the mixed-media montages, where objects have been selected from their original context, rearranged using repetitive encasements and sequences to represent a general concept (eg. the spiral, chain etc. exemplifying a concept in "From Inside to Outside").

translated from the German and structured by Gerald R. Blomeyer and Rita M. Helmholtz, annotations together with Christel Berger



Now and Here 1970, assemblage, 48" x 57", mixed media on canvas and wood, acrylic
Lent by S. B. Reichard, Easton, Md., U.S.A.

Maintenant et ici 1970, assemblage, 120 x 140 cm, techniques variées sur toile et bois, acryl
Collection S. B. Reichard, Easton, Md., U.S.A.

Jetzt und Hier 1970, Assemblage, 120 x 140 cm, mixed media auf Leinwand und Holz, Acryl
Privatbesitz S. B. Reichard, Easton, Md., USA

VITA KURT KRANZ

1910 Born at Emmerich on the Rhine.
Lithographer's apprentice.

1930

Joined the Bauhaus; Albers and Joost Schmidt; Peterhans; classes with Klee and Kandinsky; travels to Yugoslavia, Greece, Sardinia, and Tunesia.

1932

During fifth term, moving with the Bauhaus to Berlin under Mies van der Rohe. Apprenticeship, later on cooperation with Bauhaus master Herbert Bayer; advertising art, front pages for "Neue Linie", exhibitions, photo mountings with strongly surrealist tendencies, etc.

1938

Independent in studio of his own. During the war in Norway and Finland.

1950

Assistant Professor to the Hamburg Academy of Art.

1955

Chair at Staatliche Hochschule für bildende Künste Hamburg.

1957

Lecturing Professor at Tulane University, New Orleans.

1960

In charge of Class for Applied Graphics at Hochschule für bildende Künste Hamburg. Retrospective exhibition at Museum für Kunst und Gewerbe, Hamburg.

1962

Constellation and folding graphics. Exhibition at Wiesbaden (Galerie Anna Roepcke).

1965

Lecturing Professor at University of California, Santa Barbara.

Solo Exhibitions at Feigen-Palma Gallery and at Museum of Art, Santa Barbara.

1966

Artist in residence at the Academy of Honolulu. Exhibition and lectures at Nihon University, Tokyo.

Exhibition in Design Corner, Matzuja, Tokio. Studio at Kyoto.

VIE DE KURT KRANZ

1910 Né à Emmerich sur le Rhin.
Apprentissage comme lithographe.

1930

Entrée au Bauhaus; Albers et Joost Schmidt; Peterhans; suit le cours de Klee et de Kandinsky; voyages en Yougoslavie, Grèce, Sardaigne et à Tunis.

1932

Après cinq semestres il se rend à Berlin avec le Bauhaus sous la direction de Mies van der Rohe. Ensuite apprentissage puis collaboration avec le maître du Bauhaus Herbert Bayer; travaux publicitaires, pages de titre pour «Neue Linie», expositions, montages photographiques à forte tendance surréaliste etc ...

1938

Indépendant, ayant son propre atelier. Séjourne en Norvège et en Finlande pendant la deuxième guerre mondiale.

1950

Chargé de l'enseignement de base à l'Ecole des Beaux-Arts de Hambourg.

1955

Nommé professeur à l'Ecole Supérieure des Beaux-Arts de Hambourg.

1957

Professeur hôte à l'université Tulane, New Orleans, U.S.A.

1960

Dirige la classe de peinture et des arts appliqués à l'Ecole Supérieure des Beaux-Arts de Hambourg. Exposition rétrospective au Museum für Kunst und Gewerbe de Hambourg.

1962

Graphiques de constellations et dépliant. Exposition à la Galerie Anna Roepcke à Wiesbaden.

1965

Professeur hôte à Santa Barbara, université de Californie. Exposition individuelle à la Feigen-Palma Gallery et au Museum of Art à Santa Barbara.

1966

Artiste résidant à l'académie de Honolulu. Exposition et conférences à l'université Nihon de Tokio, Japon. Exposition au Design Corner, Matzuja, Tokio. Atelier à Kyoto, Japon.

VITA KURT KRANZ

1910 geboren in Emmerich am Rhein.
Handwerkliche Lehre als Lithograph.

1930

Eintritt ins Bauhaus; Albers und Joost Schmidt; Peterhans; Kurse bei Klee und Kandinsky; Reisen nach Jugoslawien, Griechenland, Sardinien und Tunis.

1932

Im fünften Semester mit dem Bauhaus nach Berlin unter Mies van der Rohe. Danach bei dem Bauhausmeister Herbert Bayer, Lehre und später Zusammenarbeit; gebrauchsgraphische Arbeiten, Titelblätter für „Neue Linie“, Ausstellungen, Photomontagen mit stark surrealistischen Tendenzen u. a. m.

1938

Selbständig im eigenen Atelier.
Im zweiten Weltkrieg in Norwegen und Finnland.

1950

Berufung als Dozent an die Landeskunstschule Hamburg für Grundlehre.

1955

Ernennung zum Professor an der Staatlichen Hochschule für bildende Künste Hamburg.

1957

Gastdozent an der Tulane University, New Orleans, USA.

1960

Leitung der Klasse für freie und angewandte Graphik an der Hochschule für bildende Künste. Retrospektive Ausstellung im Museum für Kunst und Gewerbe, Hamburg.

1962

Konstellations- und Faltgraphik
Ausstellung Galerie Anna Roepcke, Wiesbaden.

1965

Gastdozent an der University of California, Santa Barbara.
Einzelausstellung in der Feigen-Palma Gallery und im Museum of Art in Santa Barbara.

1966

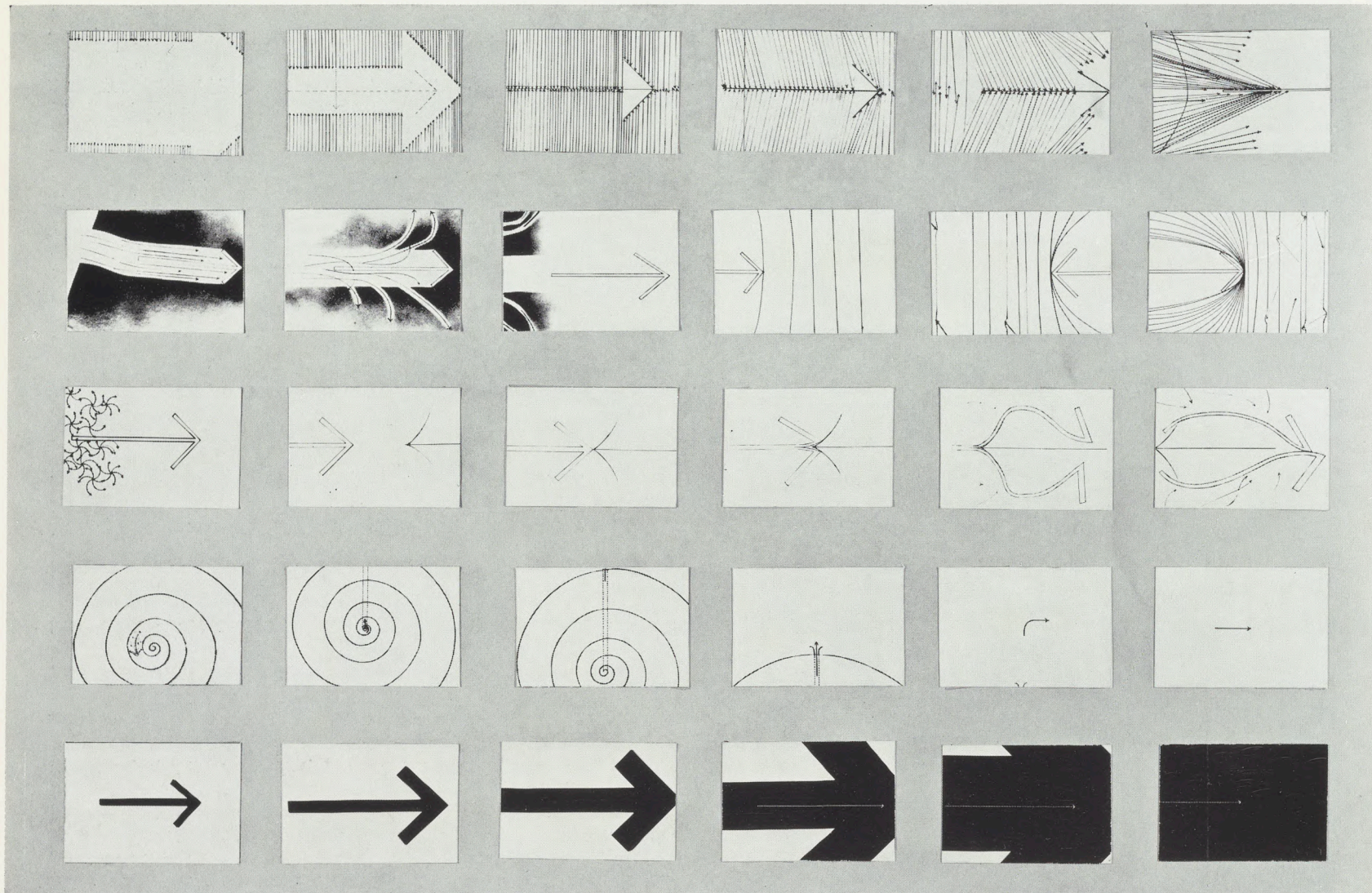
Artist in residence an der Academy of Honolulu. Ausstellung und Vorlesungen an der Nihon-Universität in Tokyo, Japan.
Ausstellung im Design Corner, Matzuja, Tokio. Atelier in Kyoto, Japan.



Safran, symmetrical sequences 1970, assemblage, 48" x 57", mixed media on canvas and wood, acrylic
Lent by the artist

Safran, séquences symétriques 1970, assemblage, 120 x 140 cm, techniques variées sur toile et bois, acryl
Collection de l'artiste

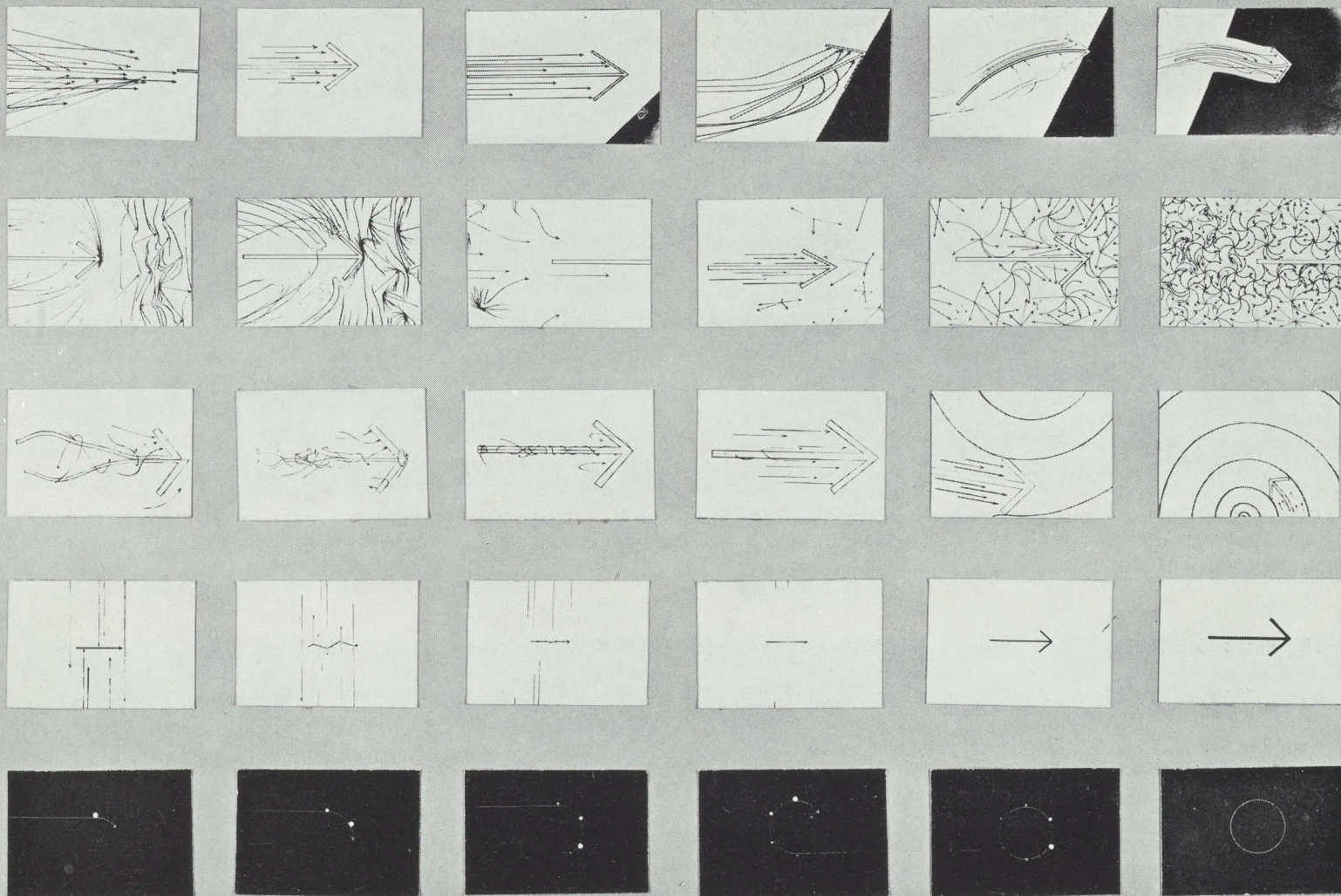
Safran, symmetrische Reihen 1970, Assemblage, 120 x 140 cm, mixed media auf Leinwand und Holz, Acryl
Besitz des Künstlers



The Arrow Animation board, 1931, Dessau Lent by the artist

La Flèche Projet pour un dessin animé, 1931, Dessau Collection de l'artiste

Der Pfeil Entwurf eines Zeichenfilms 1931, Dessau Besitz des Künstlers



The Arrow, 1931

Bauhaus Dessau, animations-board for a film. An heroic, persevering arrow is pictured overcoming any obstacle and opponent. Although split in half, cut up, and minimized, the inner arrow will enter the sphere of timelessness.

There is no data on motion sequences. The film was to run for three minutes.

La Flèche, 1931

Bauhaus à Dessau, projet pour un dessin animé. Une flèche héroïque, continue, surmontant tout obstacle et tout adversaire. Bien qu'elle soit divisée, morcelée et réduite la flèche entre dans le cercle de l'intemporalité.

Il n'existe aucune donnée quant aux déroulements de mouvement. La durée du film devait être de trois minutes.

Der Pfeil, 1931

Bauhaus Dessau, Entwurf eines Zeichenfilms. Ein heroischer, beständiger Pfeil, der alle Widerstände und Widersacher überwindet. Obgleich gespalten, zerstückelt und verkleinert, geht sein innerer Pfeil ein in den Kreis der Zeitlosigkeit.

Angaben über Bewegungsabläufe sind nicht gegeben. Gedacht war an einen Film von etwa drei Minuten Dauer.

1967–68

Lecturing Professor at Harvard University, Cambridge.

Exhibition at Ward-Nasse-Gallery, Boston, and Charlotte Thomsen Gallery, Cambridge.

1969–70

Solo Exhibitions at Feigen-Palma Gallery and at Overbeck-Gesellschaft Lübeck, Kunsthalle Bielefeld, Kunstverein Oldenburg, Rheinisches Landesmuseum Bonn.

Participation in "50 Jahre Bauhaus" with photo collages and educational contributions Kunsthaus Hamburg, Kasseler Kunstverein.

1971

Solo Exhibitions in U.S.A.

Mickelson Gallery, Washington, D. C.

Goethe House, New York, N. Y.

1972

Group Exhibition: Carpenter Center for the visual arts. Harvard University, Cambridge, Mass., U.S.A.: "Transformations".

Solo Exhibitions

Galerie AT, Wiesbaden, BRD.

Galerie Ariadne, Vienna, Austria.

1967–68

Professeur hôte à l'université Havard, Cambridge. Exposition à la Ward-Nasse Gallery à Boston et à la Charlotte Thomsen Gallery à Cambridge.

1969–70

Différentes expositions individuelles: Overbeck-Gesellschaft à Lübeck, Kunsthalle à Bielefeld, Kunstverein à Oldenburg, Rheinisches Landesmuseum à Bonn.

Participation à l'exposition «50 Jahre Bauhaus» sous forme de montages photographiques et de diverses méthodes d'éducation. Kunsthaus à Hambourg, Kunstverein à Kassel.

1971

Expositions individuelles aux Etats-Unis:

Mickelson Gallery, Washington, D. C.

Goethe House, New York, N. Y.

1972

Carpenter Center for the visual arts.

Université de Harvard, Cambridge, Mass., U.S.A.

Expositions individuelles:

Galerie Studio AT, Wiesbaden.

Galerie Ariadne, Vienne.

1967–68

Gastdozent an der Harvard University, Cambridge.

Ausstellung Ward-Nasse Gallery, Boston, und Charlotte Thomson Gallery, Cambridge.

1969–70

Einzelausstellungen: Overbeck-Gesellschaft Lübeck, Kunsthalle Bielefeld, Kunstverein Oldenburg, Rheinisches Landesmuseum Bonn. Beteiligung „50 Jahre Bauhaus“ mit Photomontagen und pädagogischer Methodik. Kunsthaus Hamburg, Kasseler Kunstverein.

1971

Einzelausstellungen in den USA

Mickelson Gallery, Washington D. C.

Goethe House, New York, N. Y.

1972

Carpenter Center for the visual arts.

Harvard University, Cambridge, Mass., USA.

Einzelausstellungen

Galerie studio AT, Wiesbaden.

Galerie Ariadne, Wien.

Photo Montages 1930–1932

These surrealist montages represent reactions to the particular conditions of the period: There was the severe discipline of the basic course with Albers, the seminars with Klee and Kandinsky, the whole purist idea of the Bauhaus. Added to this, were the pressures of an anti-artistic environment. From the reaction to all this resulted the photo montages. They show impossibly vast spaces in rigid perspectives. Quite an arsenal of photo clippings from the pages of periodicals has come of age, finding for itself a new sort of freedom and extreme solitude on a vast floating stage.

This kind of photo montages were termed "photo sculptures" by Moholy who in 1930 lived in Berlin. There is a vast difference between the photo sculptures of Kranz and the photo montages of surrealism from Dada to the political montages of John Heartfield.

Montages photographiques 1930 à 1932

Ces montages surréalistes sont une réponse aux circonstances particulières de cette époque: C'était alors la discipline sévère du cours préliminaire d'Albers, c'étaient les séminaires de Klee et de Kandinsky. C'était toute l'idée puriste du Bauhaus; de plus il s'y ajouta la pression exercée par l'entourage ennemi de l'art – c'est de la réaction contre tout cela que résultèrent les montages photographiques. Ils montrent de grands espaces utopiques sous une perspective austère. Tout un arsenal de découpages de photographies, découpés en perspective dans des illustrés, s'est rendu indépendant et s'ordonne de nouveau librement, de plus en plus isolé en une scène large et libre de toute pesanteur.

Moholy qui habitait alors à Berlin, appelait cet art du montage photographique «sculpture photographique». Les photomontages du surréalisme depuis Dada jusqu'aux montages politiques de John Heartfield diffèrent considérablement de la sculpture photographique.

Photomontagen 1930 bis 1932

Diese surrealen Montagen stellen Antworten auf die Zeitumstände dar: Da war die strenge Disziplin des Vorkurses von Albers, waren die Seminare bei Klee und Kandinsky, war die ganze puristische Idee des Bauhauses; hinzu kam der Druck der kunstfeindlichen Umwelt – aus der Reaktion auf all das resultierten die Photomontagen. Sie zeigen utopisch weite Räume in strenger Perspektive. Ein Arsenal von Phototeilen, die aus Illustrierten-Blättern perspektivisch ausgeschnitten sind, hat sich selbständig gemacht und ordnet sich in neuer Freiheit und größter Vereinsamung in einer weiten, schwerefreien Szene.

Moholy, der damals in Berlin lebte, nannte diese Art der Photomontage „Photoplastik“. Die Photomontagen des Surrealismus von Dada bis zu den politischen Montagen John Heartfields weichen von der Photoplastik erheblich ab.



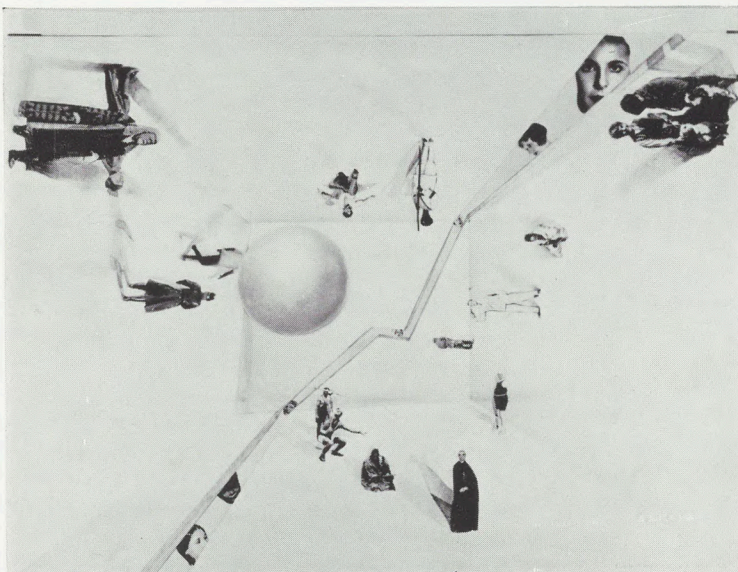
Person Spheres 1931 20" x 26", photomontage, pencil, ink and water color
Lent by S. B. Reichard, Easton, Md., U.S.A.

Sphère personnelle 1931 50,5 x 65 cm, photomontage, crayon, lavis et aquarelle
Collection S. B. Reichard, Easton, Md., U.S.A.



Clear Dividing 1930 22" x 26", photomontage and water color
Lent by the artist

Séparation nette 1930 51 x 65 cm, photomontage et aquarelle
Collection de l'artiste



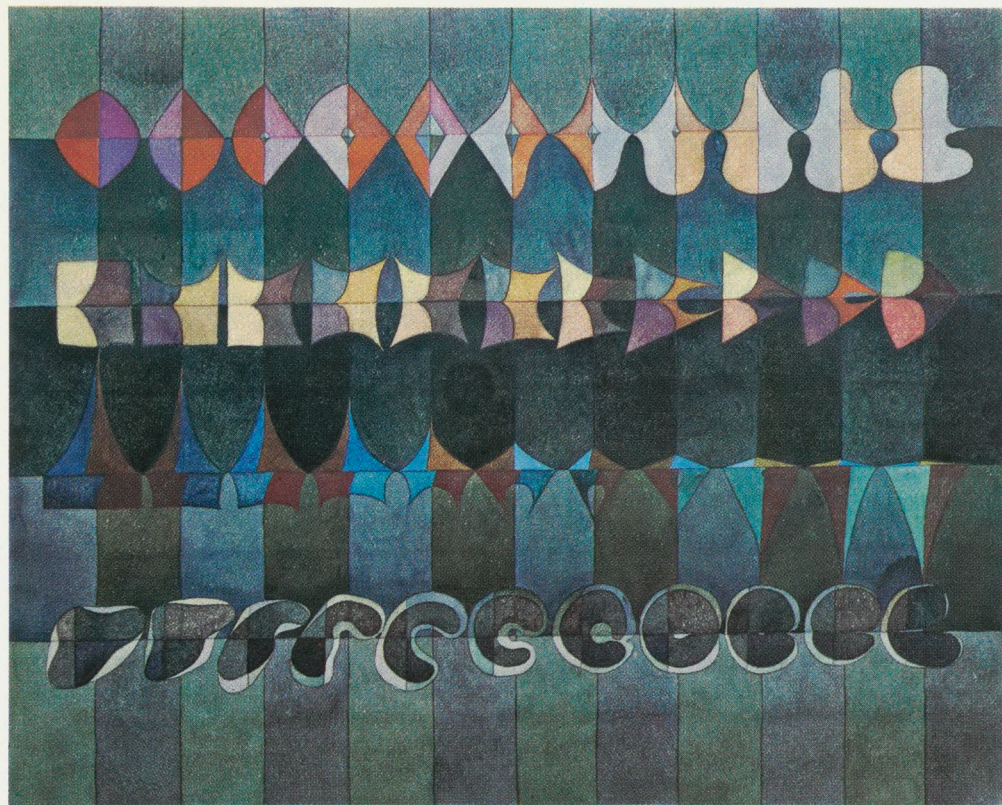
Wightlessness 1932 20" x 25 3/4", photomontage, clippings and water color
Lent by S. B. Reichard, Easton, Md., U.S.A.

Absence de Pesanteur 1932 50 x 64 cm, photomontage, découpages et aquarelle
Collection S. B. Reichard, Easton, Md., U.S.A.



Deserted 1931 20" x 26", photomontage, water color and tempera
Lent by the artist

Isolement 1931 49 x 65 cm, photomontage, aquarelle et gouache
Collection de l'artiste



Four Four Time 1967
20 1/4" x 24 3/4", water color, Whatman paper Lent by Mrs. Peter Luster, Washington, D. C., U.S.A.

Mesure à quatre temps 1967
51 x 62 cm, aquarelle, papier Whatman Collection de Mme Peter Luster, Washington, D. C., U.S.A.

Viervierteltakt 1967
51 x 62 cm, Aquarell, Whatman-Bütten Privatbesitz Mrs. Peter Luster, Washington, D. C., USA

Sequences and Watercolors, Drawings as Combinatory Series

... Invented forms, where each form seems to derive its outlines from the preceding one. In one place there is some realization, some kind of a shape ... the illusion of an object. It is distinctly silhouetted, and shows marked characteristics. The characteristics change. The variations may be retraced step by step. The forms grow, reaching a new formal level, transcending to arrive at yet another formal world. The drawing will depict this impregnation in the most faithful detail. Perhaps it will begin by a study of nature which it leaves at intervals to find expression in another nature, in a new object ... , and perhaps later to conclude in an abstract, geometrical pattern.

In this way the drawing pen may venture all over the world of forms to find ways of joining everything in its turn. Analogy and comparability will unite the single forms with each other. Is the object in all its phases preserved after all? Aren't there only some characteristics left, some memories? Where does form lead us, when freely associated? The sum total of the forms in every step, the whole of the series is configuration.

Successions, dessins et aquarelles, combinatoires

Des successions de forme dans lesquelles une forme se dessine d'elle-même à partir d'une autre. A un endroit de la feuille il s'établit une réalisation, une forme ... l'illusion d'un objet. Il a un contour clair, des marques de distinction évidentes. Ces marques se transforment. On peut suivre la transformation pas à pas. Les formes poussent et dessinent une nouvelle rangée de formes et la dépassent pour percer en un nouvel univers de formes. Le dessin peut représenter cette pénétration jusque dans le plus petit détail. Il peut commencer par une étude d'après nature qu'il quitte par étapes successives pour pouvoir s'extérioriser en une

nouvelle nature, une nouvelle chose . . .
et pour peut-être finalement trouver son but
dans une forme abstraite et géométrique.

Ainsi le crayon à dessin peut parcourir tout
le domaine des formes et les joindre l'une
à l'autre par une liaison. L'analogie, le com-
parable relie chaque situation. Est-ce que
l'objet est encore présent à tous les stades?
Ne sont-ce pas que certaines caractéristiques,
certains souvenirs? Où conduit la forme
associée librement? La forme additionnée de
toutes les étapes, le total de toutes les succes-
sions constitue la configuration.

Reihen, kombinatorische Zeichnungen und Aquarelle

Formreihen, in denen sich eine Form aus der
anderen heraus von selbst zeichnet. An einer
Stelle des Blattes siedelt sich eine Realisation,
eine Form . . . die Illusion eines Gegenstands
an. Er hat klare Umrisse, deutliche Merkmale.
Die Merkmale verwandeln sich. Die Variation
läßt sich Schritt für Schritt verfolgen. Die For-
men wachsen und erreichen eine neue For-
mensicht und gehen weiter darüber hinaus,
um zu einer wieder neuen Formenwelt durch-
zustoßen. Die Zeichnung kann die Durch-
dringung bis in das getreueste Detail schildern.
Vielleicht beginnt sie mit einer Naturstudie,
die sie in einzelnen Phasen verläßt, um sich
nun in einer neuen Natur, in einem neuen
Ding zu äußern . . . um vielleicht später dann
in einer abstrakten, geometrischen Form zu
enden.

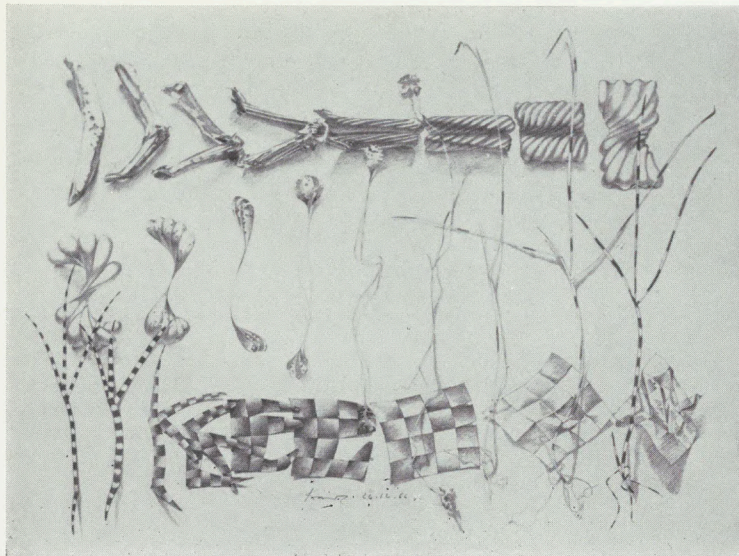
So kann der Zeichenstift den ganzen Formen-
bereich durchlaufen und alles miteinander
verbindend zusammenfügen. Die Analogie, das
Vergleichbare verbindet die Zustände von Fall
zu Fall. Ist das Ding in all seinen Phasen
überhaupt noch drin? Sind es nicht nur noch
gewisse Charakteristiken, Erinnerungen?
Wohin führt die frei assoziierte Form? Die
summierte Form aller Schritte, das Ganze der
Reihe ist die Konfiguration.



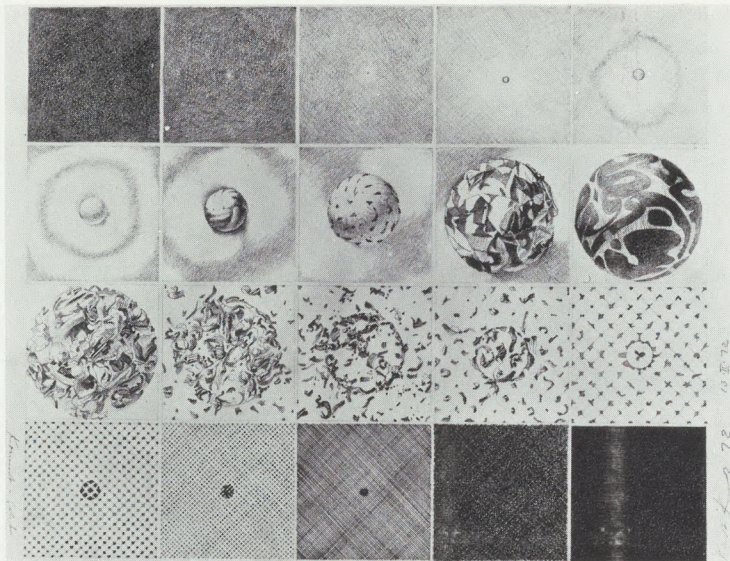
Destruction . . .
Construction . . .
Destruction! Kyoto 1966
22 3/4" x 30", water color on rice paper
Lent by J. Edwin Pratt, West Simsbury, Conn., U.S.A.

Se détruisant . . .
Se construisant . . .
Se détruisant! Kyoto 1966
57 x 75 cm, aquarelle, papier japon
Collection J. Edwin Pratt, West Simsbury, Conn., U.S.A.

Abbauend . . .
Aufbauend . . .
Abbauend! Kyoto 1966
57 x 75 cm, Aquarell, Japanpapier
Privatbesitz J. Edwin Pratt



Sequence, December 26, 1966 14" x 17", pencil drawing Lent by S. B. Reichard
 Séquence du 26. 12. 1966 30 x 40 cm, crayon Collection S. B. Reichard
 Reihe am 26. 12. 66 30 x 40 cm, Bleistift Privatbesitz S. B. Reichard



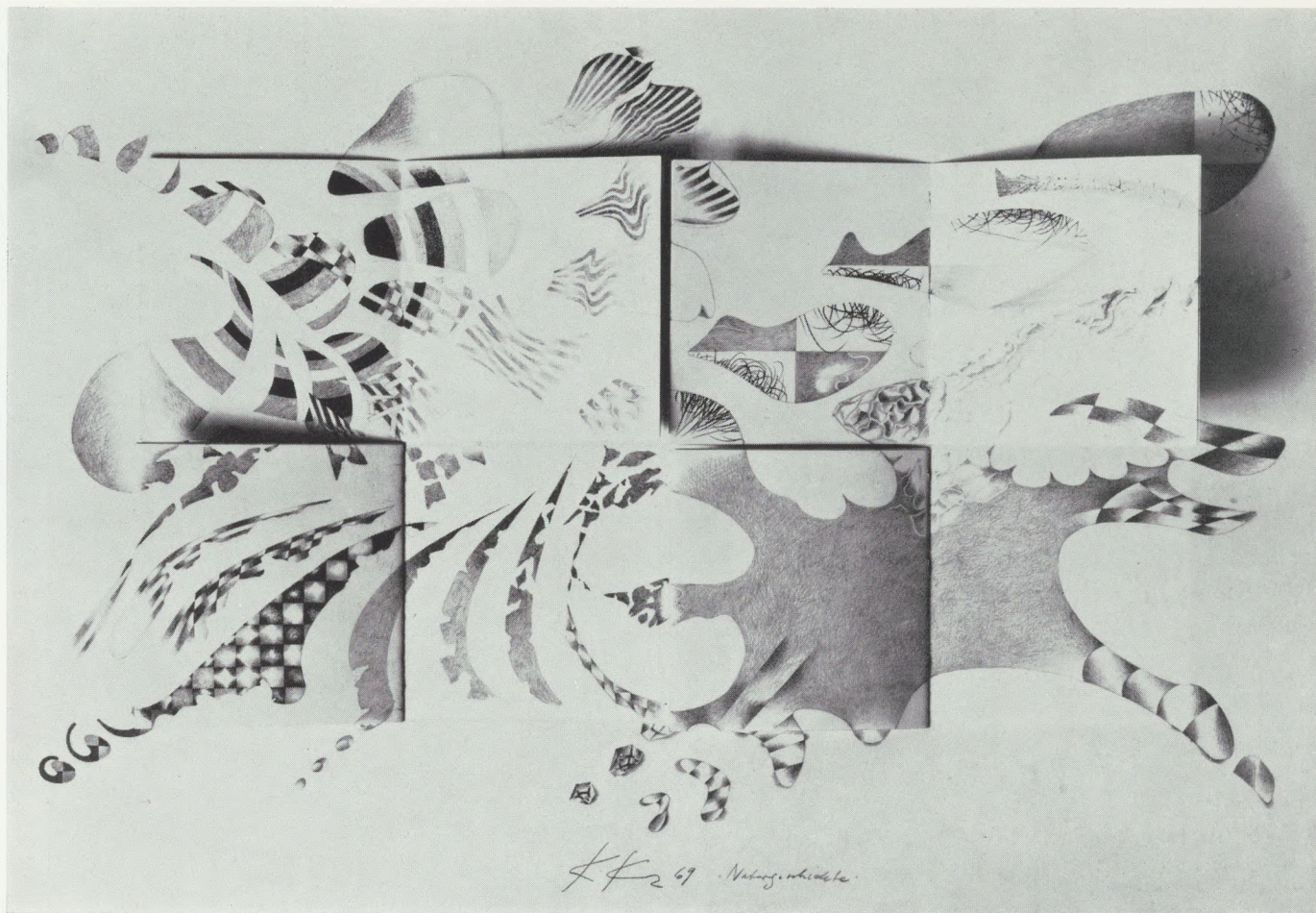
Comes and Goes 1972 14" x 17", pencil drawing Lent by the artist
 Apparition et Disparition 1972 30 x 40 cm, crayon Collection de l'artiste
 Kommt und geht 1972 30 x 40 cm, Bleistift Besitz des Künstlers



Lay-out, Interpretation 1972 14" x 17", pencil drawing Lent by the artist
 Présentation et interprétation 1972 30 x 40 cm, crayon Collection de l'artiste
 Auslage, Auslegung 1972 30 x 40 cm, Bleistift Besitz des Künstlers



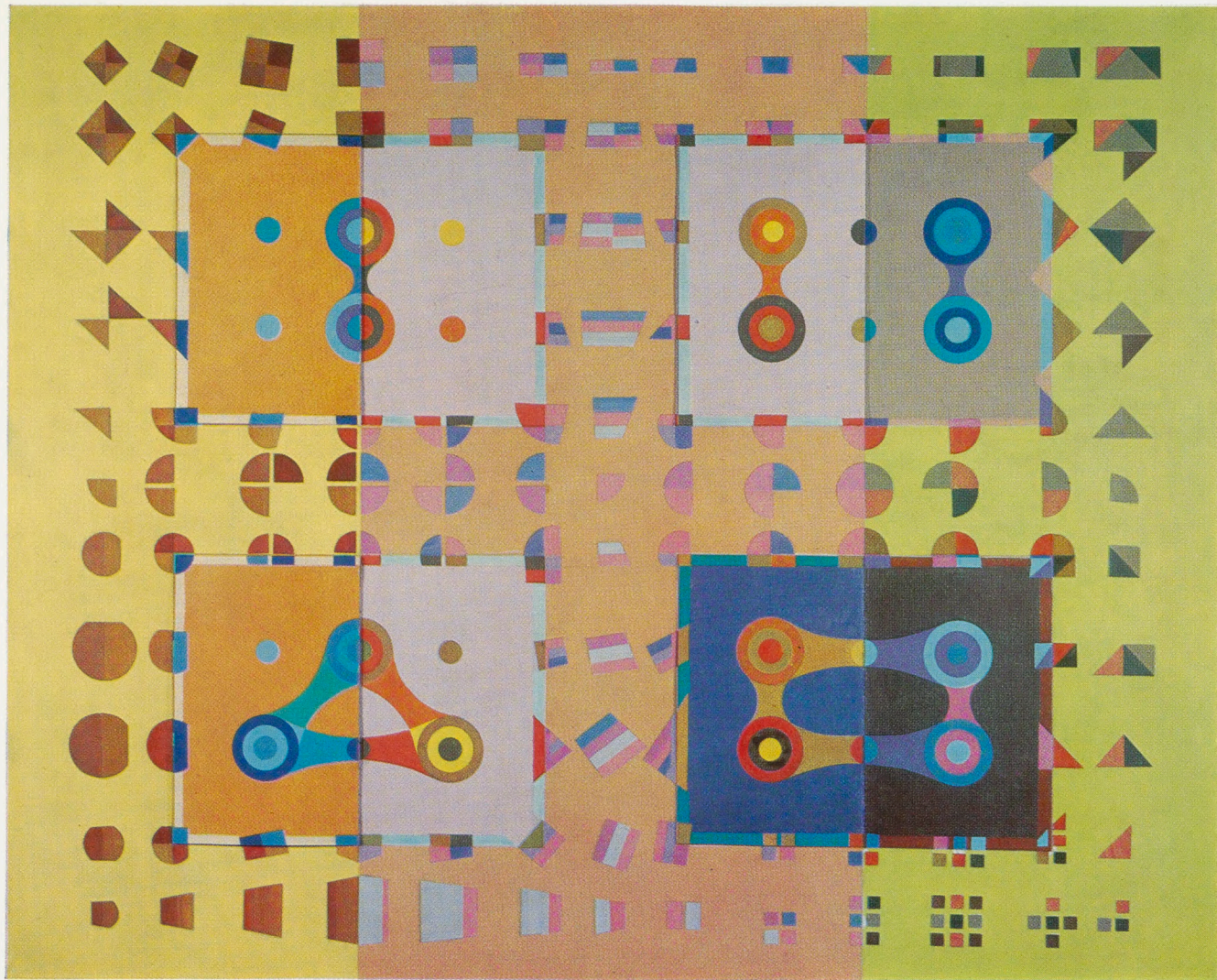
Sequence January 4, 1972 (Rondo II) 14" x 17", pencil drawing Lent by the artist
 Séquence du 4. 1. 72 (rondo II) 30 x 40 cm, crayon Collection de l'artiste
 Reihe am 4. 1. 72 (Rondo II) 30 x 40 cm, Bleistift Besitz des Künstlers



History of Nature 1969 Folding object
 29 $\frac{3}{4}$ " x 20", pencil drawing on paper with sewn-on parts, 5,000 variations
 Lent by the artist

Histoire de la Nature 1969 Objet plié
 74 x 50 cm, crayon sur papier, avec des parties cousues, 5,000 variations
 Collection de l'artiste

Naturgeschichte 1969 Falt-Objekt
 74 x 50 cm, Bleistift auf Papier mit aufgenähten Teilen, 5000 Variationen
 Privatbesitz des Künstlers



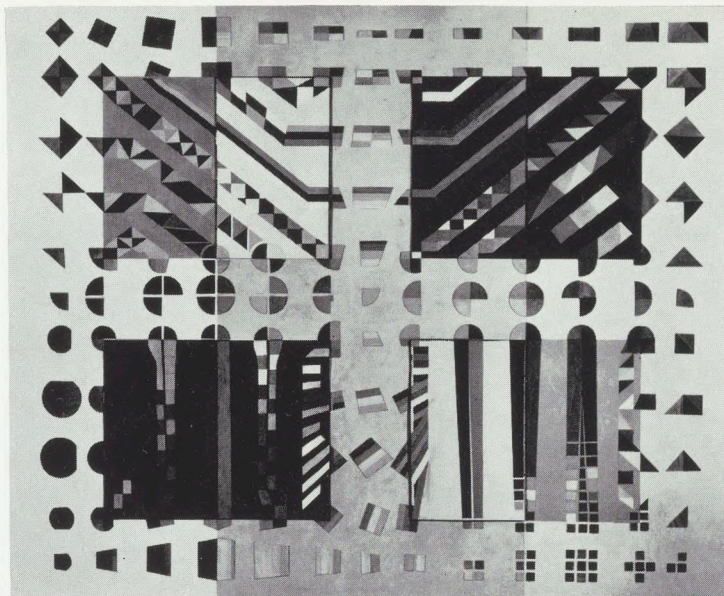
Field with Disturbances 1970 44 $\frac{3}{4}$ " x 54 $\frac{3}{4}$ ", acrylic on canvas, 108 variations
Lent by the artist

Champ avec destructions

Champ avec variations 1970 112 x 139 cm, acryl sur toile, 108 variations
Collection de l'artiste

„Feld mit Störungen“

Feld mit Variationen 1970 112 x 139 cm, Acryl auf Leinwand, 108 Variationen
Besitz des Künstlers

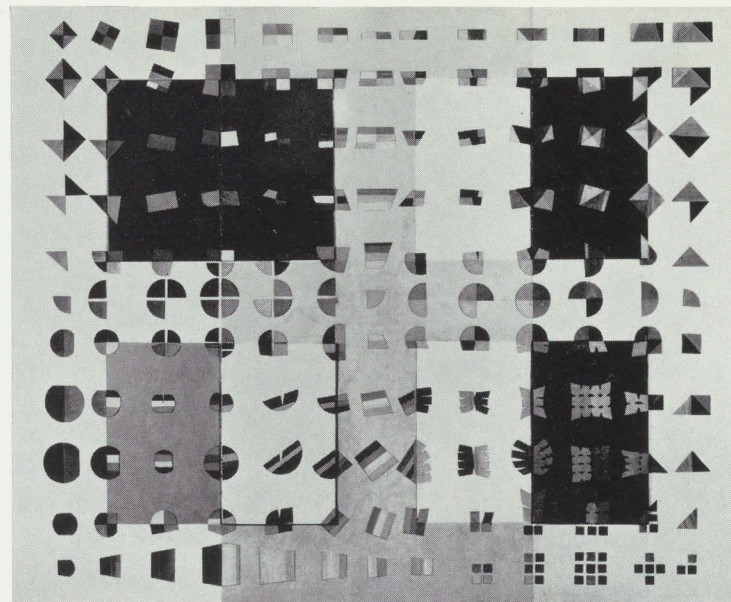


Folding Objects Hommage to Lullus

This permutation of a disparate number of elements into new orders and constellations turns the otherwise purely contemplative on-looker into a Deus creator by establishing a new world out of the chaos given. It is not by accident that here we meet with a category of Leibniz, who drew on the models of Lullus in his concept of combinatory art and refined their logic. Kranz is refining them artistically. If Lullus raised the possibility of combination to the level of art at all, it was Kranz who elevated it by attempting the combination of aesthetic elements. His "Fiat" – to stay true to Leibniz' image of God the Creator – is thereby producing highly aesthetic modes.

Objets Pliés Hommage à Lullus

Cette transformation d'une multitude d'éléments disparates en des ordres toujours nouveaux et en constellations fait du spectateur, d'habitude consommateur purement contemplatif, un Deus creator, un créateur construisant un univers à partir du chaos existant. Ce n'est pas par hasard que nous touchons là à une notion propre à Leibniz, car dans son art Leibniz s'est reporté à la présentation de Lullus et l'a affinée sur le plan de la logique. Kranz lui l'affine sur le plan artistique; si chez Lullus on peut dire que la possibilité de combinaisons était déjà élevée à un niveau artistique, elle est rehaussée par Kranz à un niveau supérieur encore, en ce sens qu'il essaie de combiner des éléments esthétiques. Il résulte de son «fiat» – gardons l'image du dieu créateur de Leibniz – des moments esthétiques de grande valeur.



Falt-Objekte Hommage à Lullus

Diese Verwandlung einer disparaten Menge von Elementen zu immer neuen Ordnungen und Konstellationen macht aus dem sonst rein kontemplativ genießenden Beschauer einen Deus creator, einen Schöpfer, der aus dem vorgegebenen Chaos eine Welt konstituiert. Nicht umsonst treffen wir hier auf einen Leibnizschen Begriff, denn Leibniz hat in seiner kombinatorischen Kunst auf die Vorlagen des Lullus zurückgegriffen, hat sie verfeinert in logischer Hinsicht. Kranz verfeinert sie in künstlerischer Hinsicht; wenn bei Lullus die Möglichkeit des Kombinierens überhaupt schon zu einer Kunst erhoben wurde, so wird sie von Kranz auf eine höhere Stufe gebracht, indem er die Kombination ästhetischer Elemente versucht. Sein „Fiat“ – bleiben wir im Bild des Leibnizschen Schöpfungsgottes – läßt ästhetische Zustände von hohem Grade entstehen.

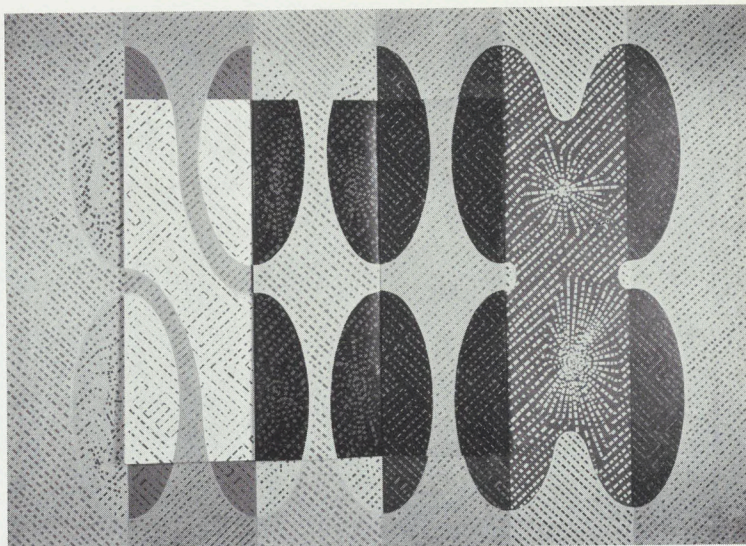


Genealogy II 1970 44 $\frac{3}{4}$ " x 54 $\frac{3}{4}$ ", acrylic on canvas Lent by the artist
 Généalogie II 1970 112 x 139 cm, acryl sur toile Collection de l'artiste
 Genealogie II 1970 112 x 139 cm, Acryl auf Leinwand Besitz des Künstlers



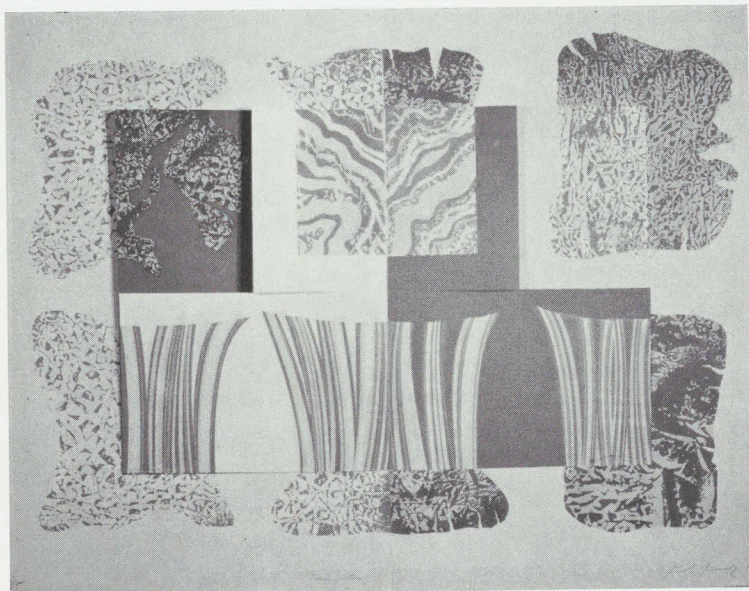
Mandarin 1971 Folding object 28 $\frac{3}{4}$ " x 20 $\frac{3}{4}$ " Silk screen in 22 colors on Kotzu rice paper Edition 100, numbered and signed

Mandarin 1971 Objet plié 72 x 52 cm Sérigraphie de 22 couleurs sur papier japon-kotzu Edition 100 exemplaires numérotés et signés



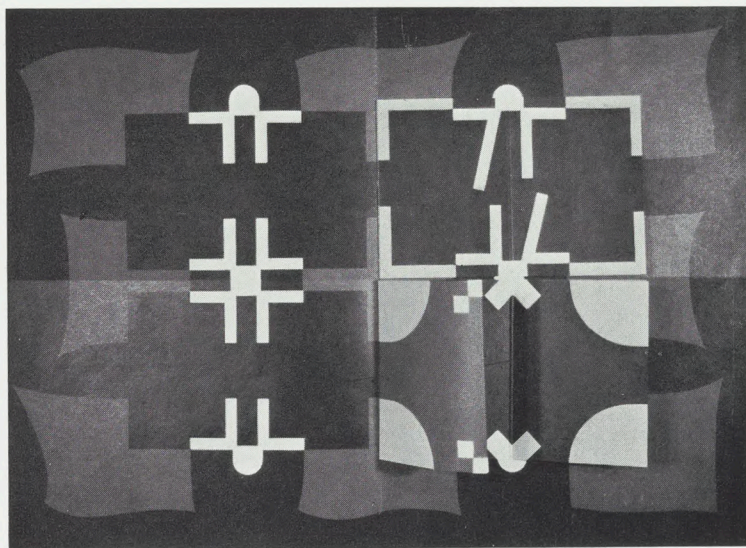
Stone Garden 1971 Folding object 28 $\frac{3}{4}$ " x 20 $\frac{3}{4}$ " Silk screen in 16 colors on Kotzu rice paper Edition 100, numbered and signed

Jardin de pierres 1971 Objet plié 72 x 52 cm Sérigraphie de 16 couleurs sur papier japon-kotzu Edition de 100 exemplaires numérotés et signés



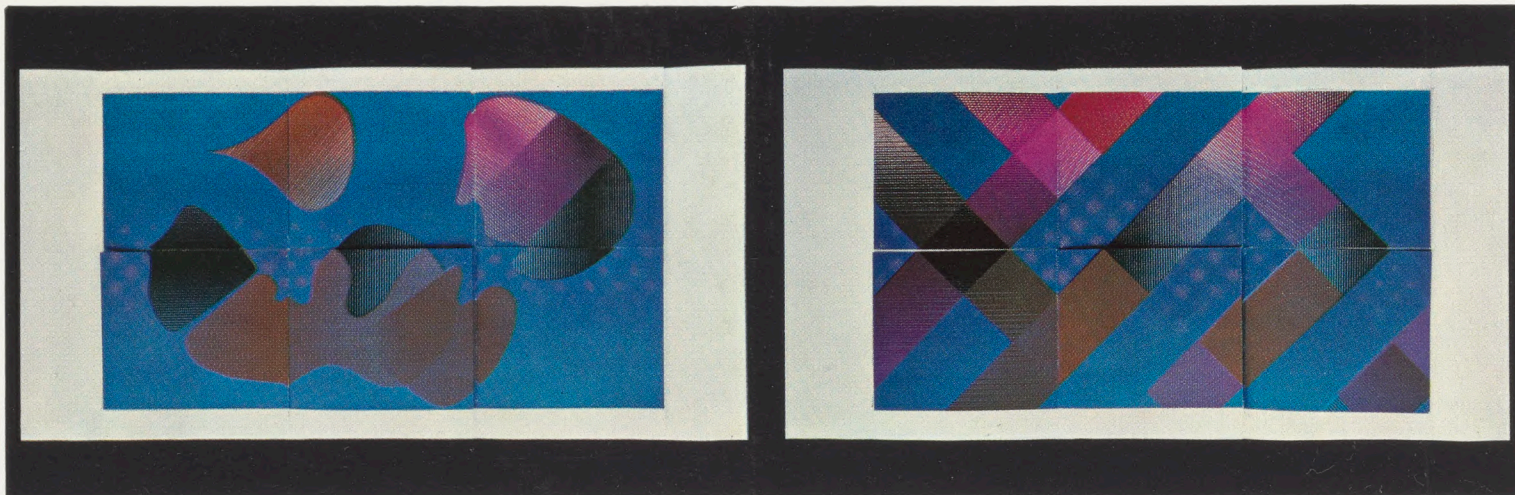
Nocturne 1971 Folding object 28 $\frac{3}{4}$ " x 20 $\frac{3}{4}$ " Silk screen in 16 colors on Kotzu rice paper Edition 100, numbered and signed

Nocturne 1971 Objet plié 72 x 52 cm Sérigraphie de 16 couleurs sur papier japon-kotzu Edition de 100 exemplaires numérotés et signés



Jests of the Harlekin 1971 Folding object 28 $\frac{3}{4}$ " x 20 $\frac{3}{4}$ " Silk screen in 16 colors on Kotzu rice paper Edition 100, numbered and signed

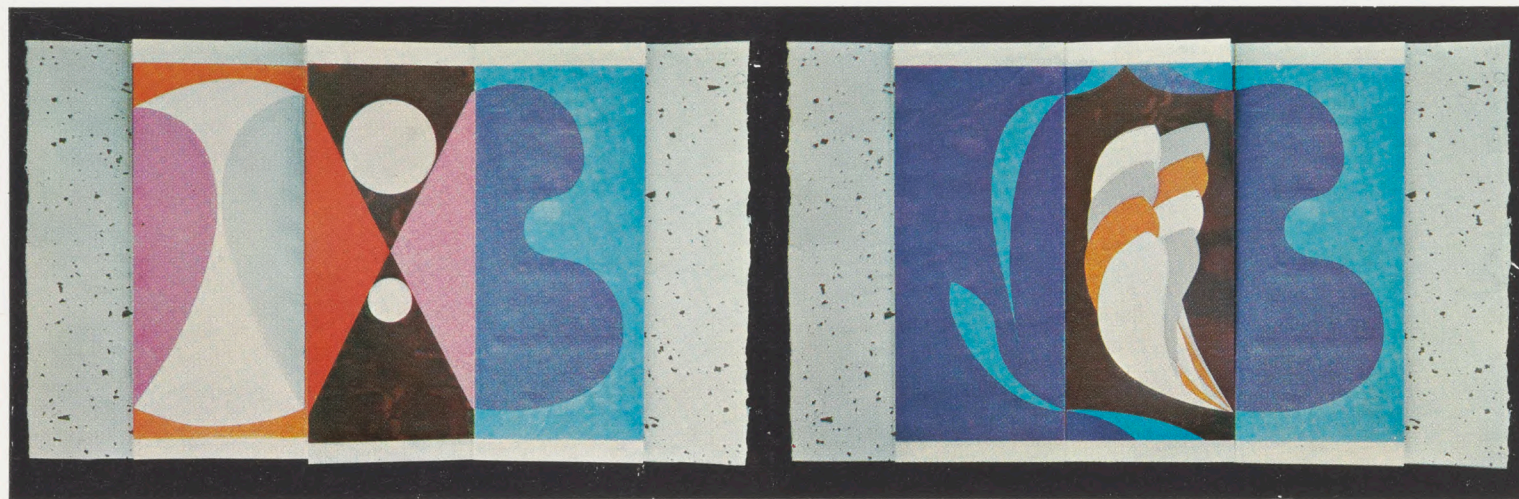
Farces d'Arlequin 1971 Objet plié 72 x 52 cm Sérigraphie de 16 couleurs sur papier japon-kotzu Edition de 100 exemplaires numérotés et signés



Ruth 1966 Faltobjekt
34 x 51 cm Siebdruck in 5 Farben auf Ingres-Bütten Auflage 90, nummeriert und signiert

Ruth 1966 Folding object
13 $\frac{3}{4}$ " x 20 $\frac{1}{2}$ " Silk screen in 5 colors on Ingres-Bütten Edition 90, signed and numbered

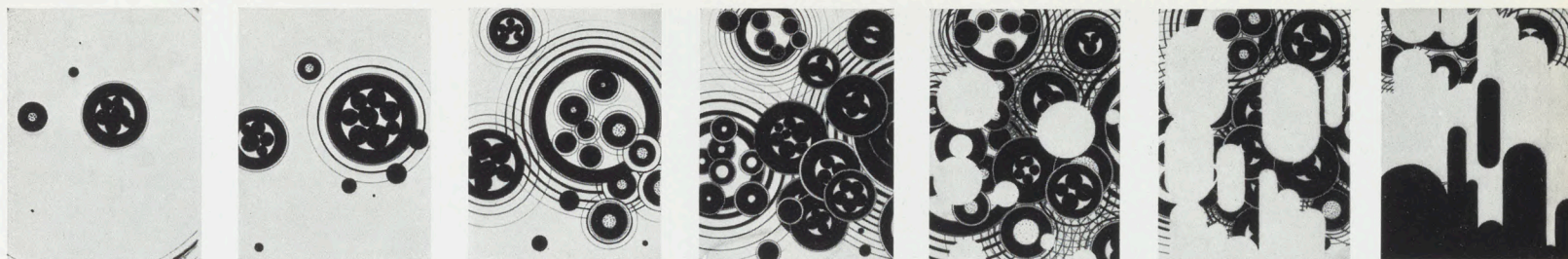
Ruth 1966 Objet plié
34 x 51 cm Sérigraphie de 5 couleurs sur papier Ingres Edition de 90 exemplaires numérotés et signés



Variations-Triptychon 1966 Faltobjekt
40 x 48 cm Siebdruck in 4 Farben auf Japanpapier Auflage 100, nummeriert und signiert

Variations-Triptychon 1966 Folding object
16" x 19 $\frac{1}{4}$ " Silk screen in 4 colors on rice paper Edition 100, numbered and signed

Triptyque variable 1966 Objet plié
40 x 48 cm Sérigraphie de 4 couleurs sur papier japon Edition de 100 exemplaires numérotés et signés



Formsequences

1

Four Films by Kurt Kranz

The films are based on paintings and drawings by Kurt Kranz from the years 1927 to 1931. The designs for two of the films were originally conceived in 1931 while the artist was a student at the Bauhaus in Dessau. The filming was done during spring and summer 1972 by Robert Darroll together with the artist at the Hamburg Academy of Fine Arts. The technique used was that of superimposing and focussing one still upon another.

2

the original drawings for the film, *Black:White*, bound in book form.

3

the original watercolours and gouaches mounted on cloth in the form of a leporello. Lent by the Kunsthalle, Bielefeld.

Twenty Pictures from the Development of a Composition (1927)

This watercolours and gouaches were painted by Kurt Kranz 1927–28 in Bielefeld Germany. The pictures are painted on paper in a vertical shape and bound in a book. The making of the film was not at all thought. There was no colour film in that time. This film is made 1972 after these original paintings.

Black : White (1928–1929)

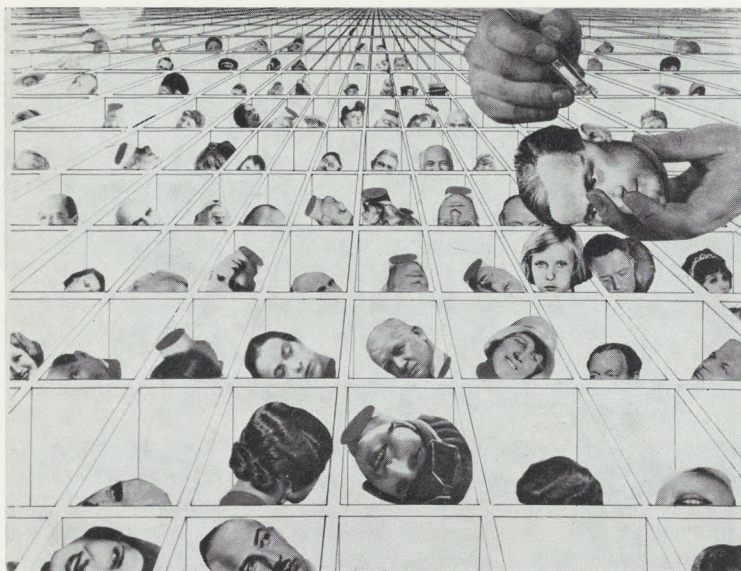
(originals in exhibition, cat. no. 2)
At 18 years of age Kranz created these ink drawings as a form sequence in Bielefeld, Germany, one year before entering the Bauhaus. The drawings are $5\frac{3}{4} \times 7\frac{1}{4}$ inches. To make filming these sequences possible, the 40 originals were turned to the right.

The Arrow (1931)

Kranz drew this form sequence in 1931, during his first semester at Bauhaus Dessau. The arrow was one of the most prevalent symbols employed by professors and students. It inspired these 60 drawings. The frames are reproduced for the film from photographs.

Leporello (1931)

(originals in exhibition, cat. no. 3)
1931, in the first semester at the Bauhaus the gouaches and water-colours were painted. Kranz had designed this animation board in a shape of a leporello. The thirty-two part design is at the Kunsthalle Bielefeld.



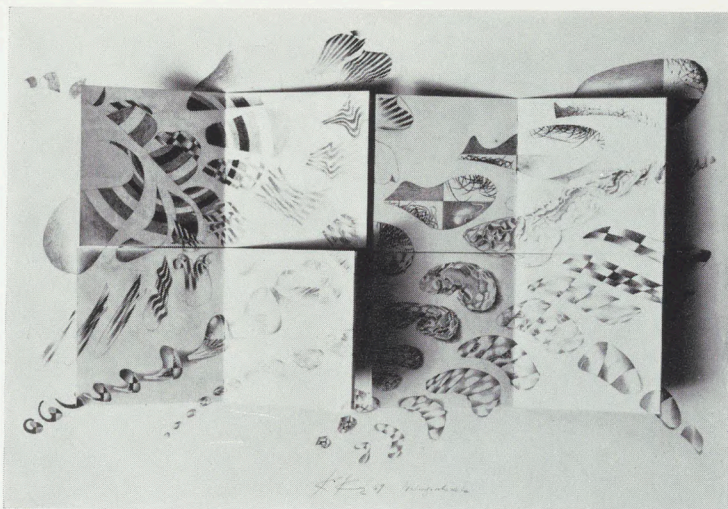
Head Storage, 1932, 19 $\frac{3}{4}$ " x 25 $\frac{1}{4}$ ",
photomontage, newspaper, pencil, watercolor,
lent by the Rheinisches Landesmuseum, Bonn, Germany

Photo Montages

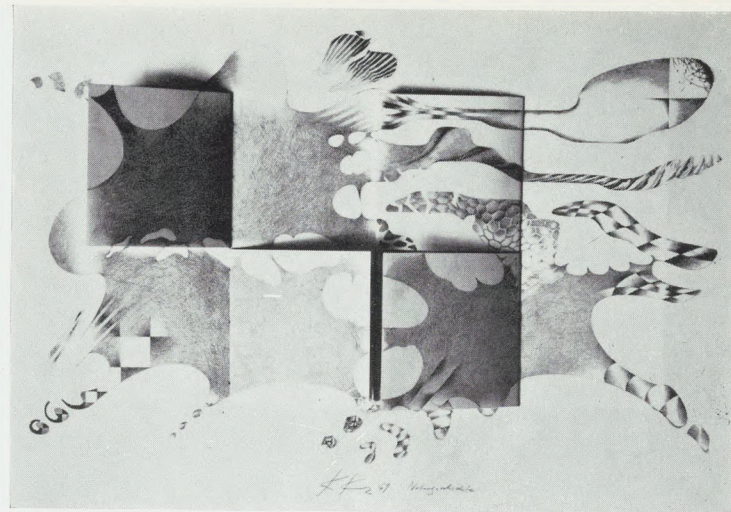
- 4
Spheres of Persons, 1931, 20" x 26",
pencil, ink, watercolor
Private collection
- 5
Play Your Play, 1931, 20" x 26",
newspaper, pencil
Private collection
- 6
The Big Bite, 1933, 9 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ ", photo, ink
- 7
Marionette, 1929, 18 $\frac{1}{2}$ " x 24", photo,
watercolor, charcoal

- 8
Deserted, 1931, 20" x 26", photo, watercolor,
tempera
- 9
Weightless, 1932, 20" x 25 $\frac{3}{4}$ ", photo,
clippings, watercolor
Private collection
- 10
Clear Dividing, 1931, 22" x 26", photo,
watercolor
Private collection
- 11
Construction Grid, 1931, 19 $\frac{1}{2}$ " x 26", photo,
drawing, watercolor
- 12
X-Ray Bang, 1931, 12 $\frac{1}{2}$ " x 14 $\frac{3}{4}$ ", photo,
pendrawing

- 13
Circle Shooter, 1931, 16 $\frac{3}{4}$ " x 21 $\frac{1}{2}$ ",
mixed media
- 14
Head Storage, 1932, 19 $\frac{3}{4}$ " x 25 $\frac{1}{4}$ ", photo,
newspaper, pencil, watercolor.
Lent by the Rheinisches Landesmuseum, Bonn,
Germany.
- 15
Drowning, 1931, 22" x 26", photo and ink
drawing.
Lent by Prof. & Mrs. Reginald Isaacs,
Cambridge, Massachusetts.
- 16
Land Separation, 1931, 20" x 25 $\frac{3}{4}$ ",
photo and gouache.
Lent by the Kunsthalle, Hamburg.



History of Nature, 1969, 29 $\frac{3}{4}$ " x 20", folding pencil drawing with 5,100 variations.
Lent by the Art Institute of Chicago



Pencil Drawings

17

Xing Pacific, 1965, 22" x 32", pencil drawing

18

Dissolving, 1969, 26 $\frac{1}{2}$ " x 28 $\frac{3}{4}$ ", pencil
on paper

19

Spiral Sequences of Blauvac, 1967, 16" x 22",

20

Leg of the cricket of Blauvac, 1967, 12" x 16",
Mrs. Peter Luster, Washington, D. C.

21

Seven rows, 1964, 17 $\frac{3}{4}$ " x 24 $\frac{3}{4}$ ", pencil
drawing

22

Isomorphism, 1972, 12" x 16"

23

Sequence, Dec. 26, 1966, 12" x 16",
Private collection

24

Stopped – Moved, 1969, 12" x 16"

25

Rondo I, 1971, 12" x 16"

26

Rondo II, 1972, 12" x 16"

27

Comes and Goes, 1972, 14" x 17"

28

Lay-out, 1972, 14" x 17"

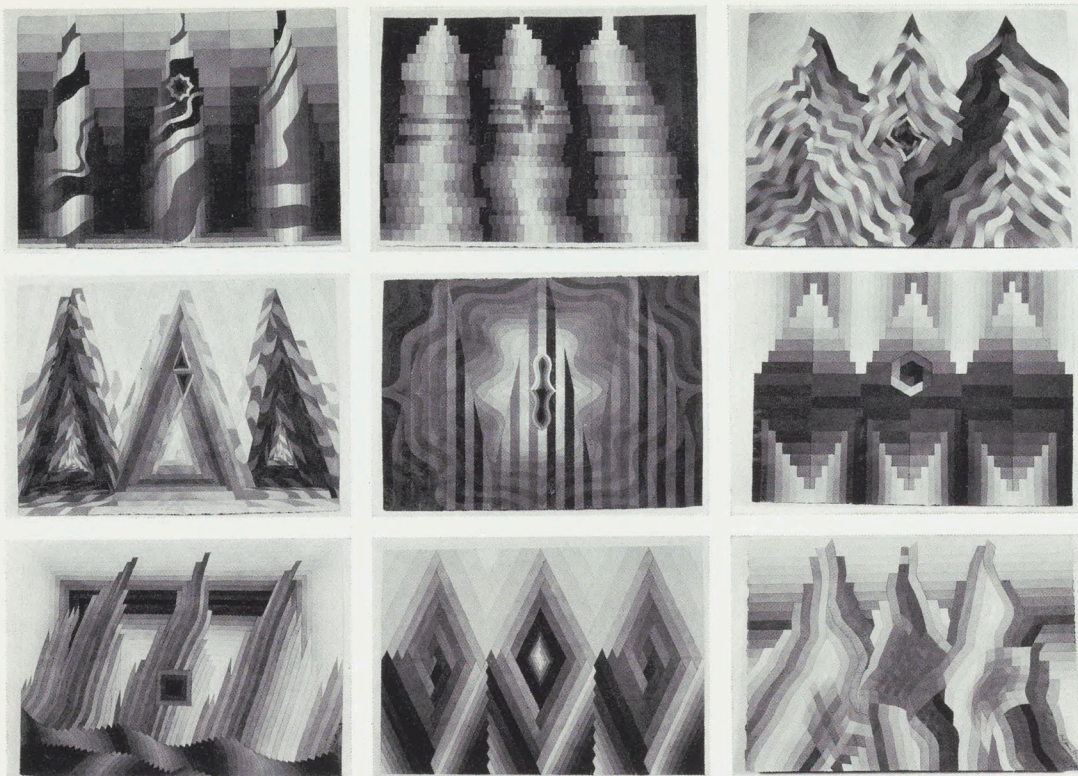
Folding Pencil Drawings

29

History of Nature, 1969, 29 $\frac{3}{4}$ " x 20", pencil
drawing on paper with sewn-on parts, 5000 var.
Art Institute of Chicago

30

Symmetries, Suzette, 1968, 14 $\frac{3}{4}$ " x 18 $\frac{1}{2}$ ",
pencil on paper with movable parts



Chamber of the Turk, 1972, sequence of 17 watercolors, (Nos. 31-47)
lent by R. D. Bell, Calgary, Canada

Watercolors

- | | | | | | |
|----|---|----|---|----|--|
| 31 | Chamber of the Turk I, 1972, 22" x 32",
Arches-Bütten | 36 | Chamber of the Turk XIV, 1972, 22" x 32",
Arches-Bütten | 42 | Chamber of the Turk X, 1972, 22" x 32",
Arches-Bütten |
| 32 | Chamber of the Turk V, 1972, 22" x 32",
Arches-Bütten | 37 | Chamber of the Turk XI, 1972, 22" x 32",
Arches-Bütten | 43 | Chamber of the Turk XIII, 1972, 22" x 32",
Whatman-Paper |
| 33 | Chamber of the Turk IV, 1972, 22" x 32",
Arches-Bütten | 38 | Chamber of the Turk XII, 1972, 22" x 32",
Arches-Bütten | 44 | Chamber of the Turk XV, 1972, 22" x 32",
Arches-Bütten |
| 34 | Chamber of the Turk II, 1972, 22" x 32",
Arches-Bütten | 39 | Chamber of the Turk VII, 1972, 22" x 32",
Arches-Bütten | 45 | Chamber of the Turk XVII, 1972, 22" x 32",
Arches-Bütten |
| 35 | Chamber of the Turk VI, 1972, 22" x 32",
Arches-Bütten | 40 | Chamber of the Turk IX, 1972, 22" x 32",
Arches-Bütten | 46 | Chamber of the Turk XVI, 1972, 22" x 32",
Arches-Bütten |
| | | 41 | Chamber of the Turk VIII, 1972, 22" x 32",
Arches-Bütten | 47 | Chamber of the Turk XVIII, 1972, 22" x 32",
Arches-Bütten |



The Loop Trembles, 1966, 19 3/4" x 24 1/2", watercolor,
lent by David Rockefeller, New York

Watercolors

48

Four-Four-Time, 1967, 20 1/4" x 24 3/4",

Whatman-Paper

Lent by Mrs. Peter Luster, Washington, D. C.

49

Destruction . . . Construction . . . Destruction!!!,

1966, Kyoto, 22 3/4" x 30", watercolor

on rice paper

Lent by J. Edwin Pratt, West Simsbury, Conn.

50

The Loop Trembles, 1966, Santa Barbara

Lent by David Rockefeller, New York

51

Vibration Story, 1966, 22" x 32", Arches-Bütten

Lent by Mr. Guido Goldman, Cambridge, Mass.

52

Eight Gradation-Field Variations, Calgary, 1973,

22 1/2" x 30 3/4",

Lent by Galerie Denise René Hans Mayer,

Düsseldorf, Germany.

Lent by the Montreal Museum of Fine Arts

52 a

Towards to the Dark, 1972, 21 1/2" x 31"

52 b

Towards to the Bright, 1972, 21 1/2" x 31"

Folding Watercolors

53

Three Progressions, 1967, 26" x 34"

Lent by the Boston Museum of Fine Arts,

Boston, Massachusetts

54

Seven Forms, 1967, Cambridge

Dr. & Mrs. Hans Swarzenski, Cambridge, Mass.

55

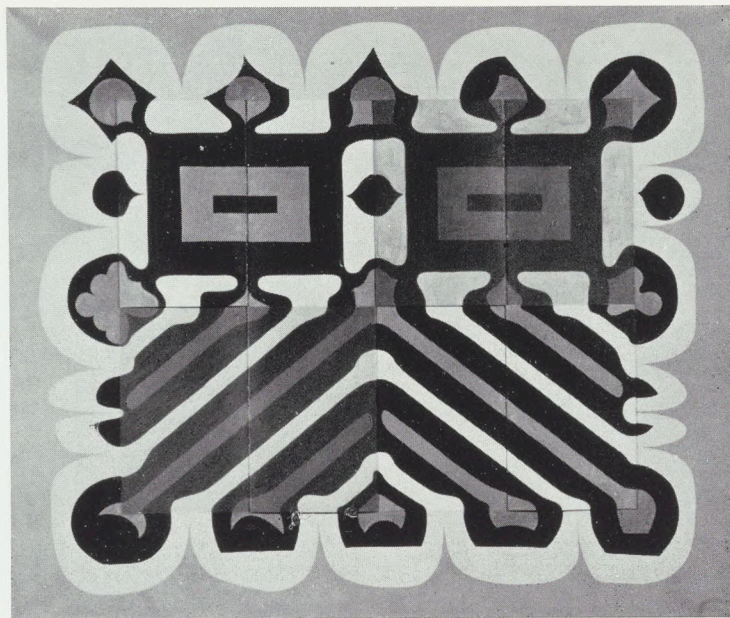
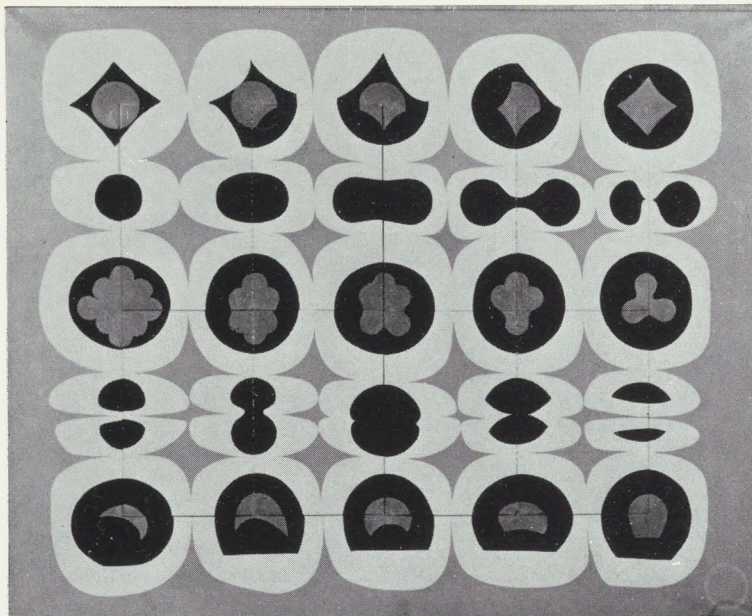
Land and Sea-Scape, 1967, 28" x 40",

Whatman-Paper

56

Variations of the Landscape, 1969,

19 1/2" x 24 1/4", Whatman-Bütten



Other Connections, 1968, 29 1/2" x 43 1/4", folding acrylic on canvas with 192 variations.

Folding Mixed Media

57

Japan Doll, 1967, 19" x 24", Japan paper,
movable parts, 6⁷ variations

Acrylics

58

Square Spiraling Story, 1966, 40" x 48",
acrylic on canvas
Private collection

59

Fields of Variations, 1966 40" x 47 1/2",
acrylic on canvas

60

Geneology II, 1970, 44 3/4" x 54 3/4",
acrylic on canvas

Folding Acrylics

61

Horizontal – Diagonal, 1969, 39" x 46 3/4"

62

Magic Square, 1969, 39" x 46 3/4",
acrylic on canvas and wood

63

Field with Disturbances, 1970, 44 3/4" x 54 3/4",
acrylic on canvas, 108 variations

64

Harlekin, 1969, 44" x 55 1/4", acrylic on canvas,
3⁴ variations

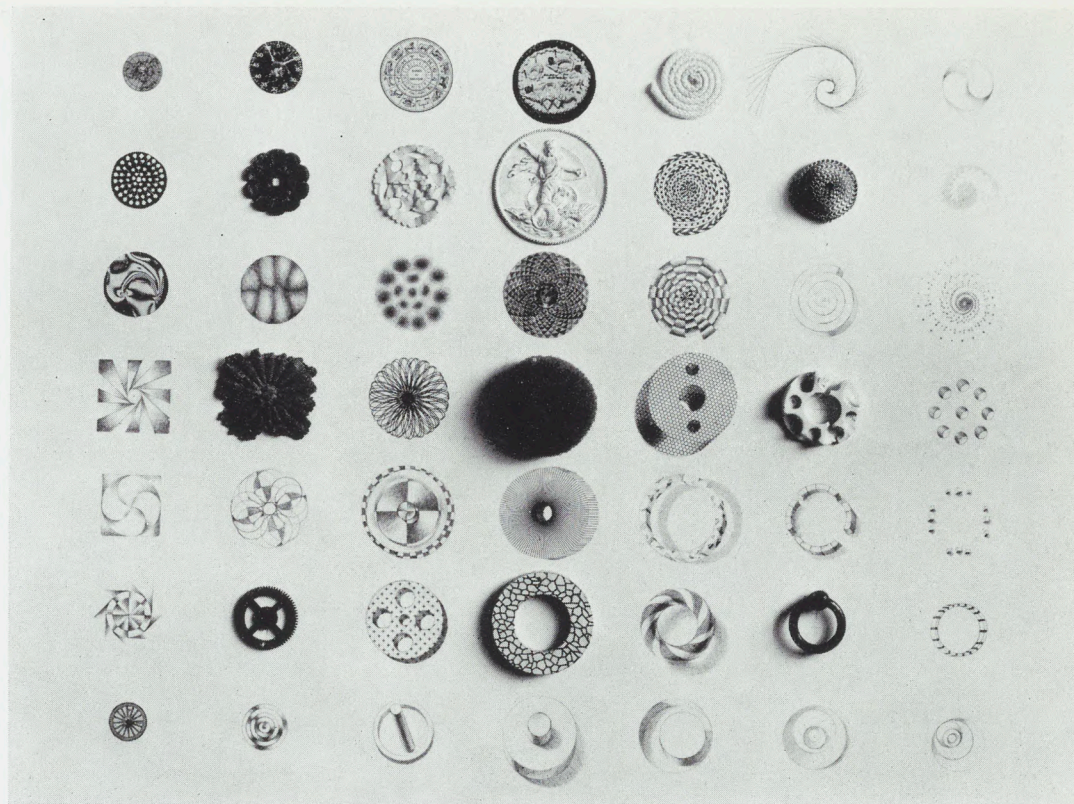
65

Other Connections, 1968, 29 1/2" x 43 1/4",
acrylic on canvas, 3⁴ variations

Private collection

66

Provencal Heraldry, 1968, 29 1/2" x 43 1/4",
acrylic on canvas



Ring Mandala, 1971, 21 3/4" x 29", mixed media,
lent by The Pollock Gallery Limited, Toronto, Canada

Assemblages

67

Hommage to the Butterflies, 1970, 48" x 57",
mixed media

68

Safran, 1970, 48" x 57", mixed media on
canvas and wood, acrylic

69

Blue Hits Red, 1970, 37 1/2" x 53 3/4",
mixed media

70

Now and Here, 1970, 37 1/2" x 53 3/4",
mixed media, Private collection

71

From One into the Other, 1970, 35 1/2" x 41 1/2",
mixed media, canvas on wood

72

Outward – Inward, 1970, 37 1/2" x 53 3/4",
mixed media

73

From Inward Outward, 1970, 37 1/2" x 53 3/4",
mixed media, canvas on wood

74

Star Totem, 1970, 37 1/2" x 53 3/4", mixed media

75

Up and Down, 1970, 37 1/2" x 53 3/4",
mixed media

76

Neither – Nor, 1971, 21 3/4" x 29", mixed media

77

Fall Rebus, 1971, 22 1/2" x 30 1/2", mixed media

78

Fire – Earth, 1971, 20 1/4" x 29", mixed media

79

Water – Air, 1971, 21 3/4" x 29", mixed media

80

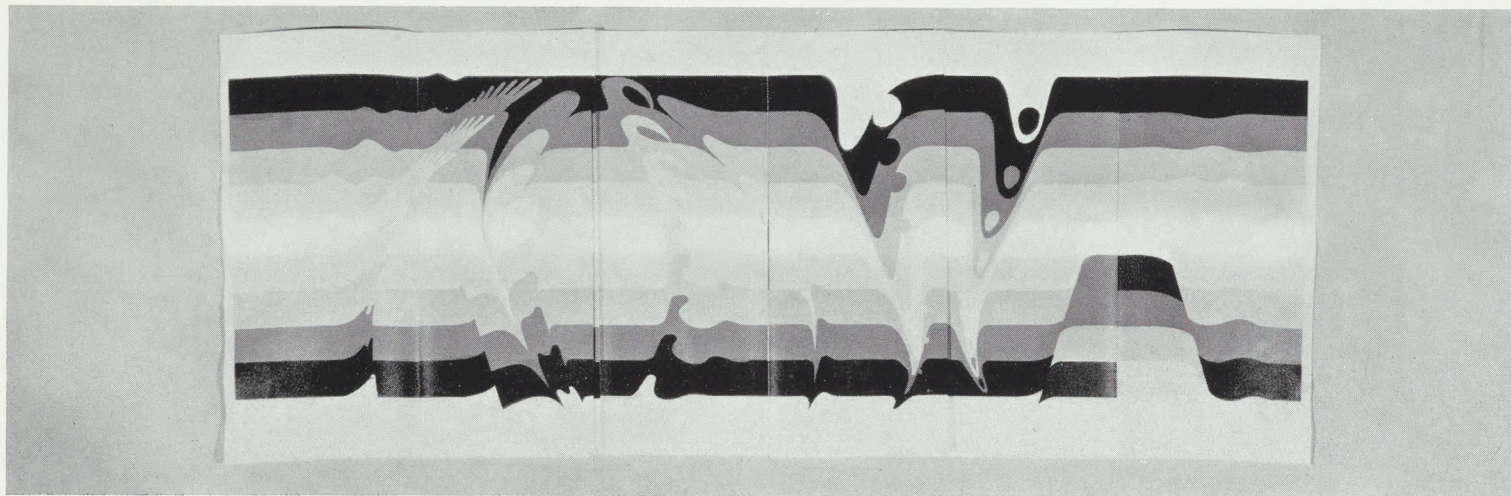
Desinfected, 1971, 19" x 29", mixed media

81

Ring Mandala, 1971, 21 3/4" x 29", mixed media
Lent by the Pollock Gallery
Limited, Toronto, Canada

82

Button Eyes, 1970, 14" x 20 1/4", mixed media



Calendar, 1967, 15 1/2" x 41", folding silk screen

Serigraphs

83
Variations Triptychon, 1966, 16" x 19 1/4",
Silk screen in 4 colors, rice paper

84
Ruth, 1966, 13 3/4" x 20 1/2", Silk screen
in 5 colors, Ingres-Bütten

85
Calendar, 1967, Size of the page 15 1/2" x 7 1/2",
Silk screen in 4 colors on Ingres-Bütten

86
Jests of the Harlekin, 1970, 28 3/4" x 20 3/4",
Silk screen in 20 colors, Kotzu rice paper

87
Nocturne, 1971, 28 3/4" x 20 3/4", Silk screen
in 16 colors, Kotzu rice paper

88
Stone Garden, 1971, 28 3/4" x 20 3/4", Silk screen
in 16 colors, Kotzu rice paper

89
Mandarin, 1971, 28 3/4" x 20 3/4", Silk screen
in 16 colors, Kotzu rice paper

Kurt Kranz is equally eminent as printmaker and teacher and a better, more innovative painter than either the vagaries of the international art market have so far acknowledged or the silver cord still linking him with Klee would seem to allow.

Kranz' exceptional fertility as designer is balanced by gifts that are kinaesthetic in their basic nature. His imagination works visually in terms closely akin to musical rhythms and balletic movements. His intuitions are as active as his calculations. His sensuous feelings and responses have always been too strong to fall victim to his theoretical admiration for the capacities of the computer. Programmer he is, but he doesn't entrust the answering process by any machine. His instincts as creative artist have always mastered his very practical interest in technology. The best of his work is marked by the shimmer and breath of poetic life.

Theodore Allen Heinrich

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